

Mrs. James Beattie

29 Mountain Shadows, Scottsdale, Arizona

October 1, 1959

Dear Sirs:

I have been made chairman of a committee to institute a "Collectors' Choice" group, for the purpose of acquiring paintings, sculptures and/or other art objects for the new Phoenix Art Museum's permanent gallery, and to encourage our art collectors to add to their personal collections.

Our first exhibition will be for two weeks in February 1960. Dr. Hinkhouse, our Director, will make the selection of art objects to be shown.

Could you send me photographs of paintings, small sculptures or other art objects, costing around a thousand dollars, which might be available for this special loan show?

I shall be most grateful for your help.

Sincerely,

Beattie Beattie

The Downtown Gallery
32 East 51st Street
New York City

JOSEPH L. BENNITT

Registered Land Surveyor

P. O. Box 591

SANDY HOOK, CONN.

Oct 1, 1959

Mrs. Edith G. Halpert.

N. Y. C.

N. Y.

Dear Mrs. Halpert:

Our reply to your letter

rec'd. Sept. 30.

I sent your maps to you by certified mail, Sept 21, 1959
Haverly, I sent them to your Newtown Address and
apparently they were forwarded, as I received the
return receipt on Sept 28, signed by one L. H. Haverly.

The Bolmer land map will be delivered to
Bolmer Oct 5 or 6.

Sincerely

Joseph L. Bennett

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October 1, 1939

Mr. Charles Johnson
W. S. Baskorth & Son
228 West 32 Street
New York, N. Y.

Dear Mr. Johnson:

According to Mr. Frederick S. Wight of the University of California in Los Angeles, the Dorn exhibition is being returned to you. He indicated in his list that #70 and #71 were to be returned to us. Will you ship these to

Mr. Edwin C. Wilson
3122 P Street N. W.
Washington, D. C.

Also, deliver #50 (addressed to Mr. G. Dorn, 12 Guilford Road, Fort Washington, Long Island) to us.

Thank you

The Detroit Institute of Arts
DETROIT 2, MICHIGAN

October 1, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

The painting Mr. Tannahill is considering give to us is the Circus, not the Window, by Marin - could you give us your current valuation for this?

Sincerely yours,

E. P. Richardson

E. P. Richardson,
Director

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October 1, 1959

Mr. Earle Grant
2922 Nichols Street
San Diego 6, California

Dear Earle:

It's such fun corresponding with you so often. Let's keep it up.

Unfortunately, nothing in The Dial exhibition was for sale. As the catalogue indicates, the bulk of the paintings and sculptures were borrowed from The Dial Collection per se, while the others came from private and public collections. The Worcester Museum acts as custodian of The Dial Collection and hopes that it will be presented to the museum in the near future. In any event, I knew that none of these things will be available. If they had been, believe me, I would have snapped up a large percentage of the items catalogued and particularly the sculpture division which is really outstanding.

The Lachaises one sees today are largely recasts, most of which are gradually losing the definition of the originals. Several years ago I bought a large group from Kneedler when they split up with Madame Lachaise but foolishly I sold all of them without realizing how difficult it would be to replace them.

If I should come across any Lachaise figures I shall certainly buy them promptly and will advise you equally promptly as to what I have to offer.

As I wrote to Plin, I had a delightful visit with Inez and hope to see her soon again, and am waiting for your November visit.

Love,

EGH:pb

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 1, 1959

W. H. Keating Co.
90 Broad Street
New York, N. Y.

Attention of Mr. Royal

Dear Mr. Royal:

We are enclosing herewith seven copies of the list of works of art by Ben Shahn which are being packed by W. S. Redworth & Son for delivery to your office.

These works of art are to be shipped to the Leicester Galleries
Leicester Square
London W.C. 2, England

for exhibition and are to be returned by the Leicester Galleries to The Downtown Gallery at the close of the exhibition.

These items are covered by insurance through our broker. Will you be good enough, therefore, to place on them the minimum insurance required for shipment.

Very truly yours,

KUH:pb

P.S. The insurance valuations, except where given, will be 75% of the selling prices listed.

October 1, 1959

Mr. Jacob Schulman
38 North Main Street
Glenesville, New York

Dear Jack:

It was most thoughtful and kind of you to send me the Baron catalogue. I am hoping to get to it tonight, as so far I have had an opportunity merely to glance through it. The text should be most interesting.

We have also received the Shahn watercolor, which is being shipped to London with a large group of drawings, prints, and a few other watercolors. It will be interesting to get the London reaction to the show. We know that he is without doubt one of the most popular artists there as we have been asked by several institutions and galleries there to send a large exhibition. This, of course, has been impossible as we never have more than two or three paintings for sale and we need them for exhibitions in this country.

With kindest regards.

Sincerely yours,

EGH:pb



THE SYRACUSE MUSEUM OF FINE ARTS

STATE AND JAMES STREETS SYRACUSE 3, NEW YORK

WILLIAM HULL • DIRECTOR

October 1, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

This year the Everson Museum of Art (formerly the Syracuse Museum of Fine Arts) is inaugurating its Helen S. Everson Memorial Lectures- a series of five fall and five spring, bi-weekly Thursday lectures.

Mr. Harris Prior of the American Federation of Arts has suggested that you would be a most interesting speaker for the series, particularly in view of your experiences in Russia during the summer.

I wonder if it might be possible for you to come to Syracuse for the single evening lecture of our spring series, to be held on Thursday evening, March 3, at 8:30 p.m. We are sure that our membership would be delighted to hear you speak. We hoped that you would consider talking on the subject of the contemporary art scene in Russia.

If this is a possibility, may we know your fee for this type of lecture?

Sincerely,

Nancy Vars

Nancy Vars
Director of Publicity

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1917
10/1/50

October 1, 1950

Mr. Richard B. Freeman
Head, Department of Art
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

Immediately upon receipt of your note we sent you another copy of LIFE AND MORTALITIES. No doubt this was received some days ago.

May I suggest that you report the damaged print to the express company or report it to your own insurance broker, in view of the fact that you had placed insurance on the lot. For this purpose it will be necessary to retain the print for the inspector of either organization.

Please let us know what happens.

Many thanks,
Sincerely yours,
I should very much like to see you. I am sure that you would find it very interesting to see the collection of the 12th century. I shall return the office to 1100 and then, I am sure you will be very glad to see it.

I have not seen this picture and have not seen your report.

My very best regards.

Sincerely yours,

10/1/50

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R917
78
Plaw 119
October 1, 1969

Dr. Paul A. Chew, Director
The Westmoreland County Museum of Art
221 North Main Street
Greensburg, Pennsylvania

Dear Dr. Chew:

Thank you so much for sending a catalogue of your exhibition. The catalogue is a very handsome job indeed and the exhibition must have been really very exciting. Congratulations.

There seems to be some mix-up about the Demuth watercolor which you received. On our original records the title was "Bathers," c. 1916, but the one actually sent to you was the 1934 watercolor entitled "On the Beach." How the error occurred, I do not know, but in any event you have the more important picture of the two.

"On the Beach," the 1934 painting, has always been priced at \$950., but the "Bathers" \$750, and I quoted the lower figure to you. This may explain the misunderstanding. As you may know, there are very very few Demuth watercolors available for purchase and we feel rather superior because we do have a number in our collection. Nevertheless, we cannot make any radical reduction. I should very much like to cooperate with you and Dr. Hevry and in this instance will agree to a very special concession. Instead of the 10% museum discount I shall reduce the price to \$750 net and this, I can assure you, is a rare buy.

Please think about it and let me know your decision. Meanwhile I have set aside this picture awaiting your reply.

My very best regards.

Sincerely yours,

EGH:pb

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C O P Y

424 WEST 52nd STREET
NEW YORK 19, N. Y.

October 2, 1959

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 824

University of California
Dickson Art Center
Los Angeles 24, Calif.

Attention: Miss Ann S. Brown, Registrar
Re: DOVE Exhibition

Dear Miss Brown:

We refer to your letter of September 25th and your return list of the various DOVE pictures, which we note are being returned to us in four boxes after the closing of the exhibition in San Francisco, on September 30th, for redistribution.

In addition to the two pictures which you list for return to Mr. Wilson, in Washington, we have been advised by the Downtown Gallery that pictures Nos. 70 and 71 are also to go back to Mr. Wilson.

The Downtown Gallery has also advised that picture No. 70, scheduled for return to Mr. William Dove, in Port Washington, L. I., is to be returned to their gallery.

When the shipment is received, we shall give ^{return} ~~the~~ our careful attention and advise you as same progresses.

Faithfully yours,
W. S. BUDWORTH & SON, INC.

OW:gn
cc-Downtown Gallery

C. W. Johnson

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This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping document a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

October 2, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Some time towards the middle of October Mr. Clyde Hurtt of St. Louis will be coming in to see you in regard to paintings by contemporary American artists. He has already started a small collection of these works. Any courtesies that you can extend to Mr. Hurtt will be gratefully appreciated.

With kind regards, believe me

Sincerely,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:ew

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

October 2, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

You have been very kind in allowing us to keep the two paintings by Georgia O'Keeffe in Manchester for such a long time pending final decision by the Board of Trustees. The Board met yesterday afternoon and decided in favor of Cross by the Sea, providing we could pay for the picture as of January 1, 1960. Unfortunately our purchase fund for American pictures is somewhat depleted at the present time, making it necessary to request this favor if we are to acquire the picture for our collection.

I wonder if you would be kind enough to let me know whether this method of payment will be agreeable to you. Just at the start of the new year, we would see to it that you received a check in the full amount. As I understand it, the picture is priced at \$6,000, but is subject to a museum discount.

We admire the picture very much and hope that our suggestion regarding payment will have your approval.

With kind regards to you and Mr. Marin.

Sincerely yours,

Charles E. Buckley

CEB:hr

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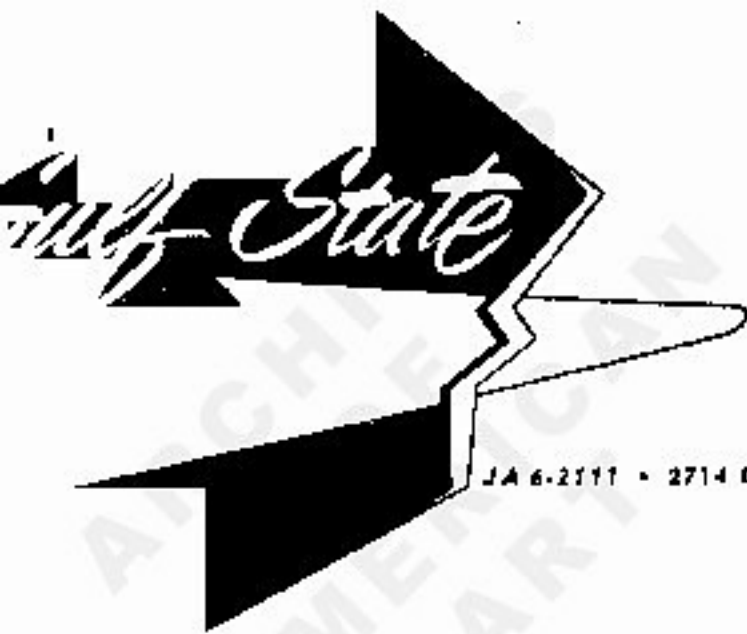
Oct 2 Gilbert 9 Rue Sedillot Paris 7

Dearest Edith:

Virginia keeps trying to sit down to write you but her efforts have been sporadic due to the constant interruptions of trying to settle down in the new apartment where all goes well if hectically: the owner has just sent in a brand new American Frigidaire and is installing a modern central heating system (this means we will only get occasional chillblains during the forthcoming tough winter). The apartment, however, is large and very pleasant and painted---unique indeed for any Paris rental. Your letter about the problem of the art dealer in Italy arrived in Megeve after our ~~return~~ return from Italy, so that alas we were unable to perform the mission for you. At hand also, is your most recent letter which we were delighted to find, but how frustrating not to be able to hear of your fabulous saga in Russia: I hope this will force you into authorship at last. You shouldn't have been shocked by our postcards from Italy, for they did not cover the range of our feelings at all. We did enjoy Italy very much and of course we revelled in the great repositories of its art; our reservations stemmed from the fact that we were, after all, just touring, and as tourists it was more difficult and less rewarding. Remember that we have not been tourists in Paris, but have lived in one place mostly, thus getting more of a chance to explore it, get on more intimate terms with the life. Our main regret is that we had no time to get down to Rome, but we plan to go there later this winter, if we have any money left, that is. The Italian tour was very costly indeed, even though we stayed only at second class hotels. At any rate after all the touring, it is difficult to settle down. When we got back to Paris we had a reunion with James Jones and his wife, who had just returned from Portofino, and then to kind of put an extravagant end to our summer season, we went to dinner at Maxim's. It not being Friday night, there was not the customary quota of great beauties in resplendent chic, but the meal was very fine, as was the wine. Ten bucks apiece, which is not too formidable considering that we sat around for hours after dinner with never a waiter coming near us to push the check our way. The evening provided a tonic change, a spasm of novelty away from our daily Left Bank life---like going to New York to see you after several months in the country. The crowd was mostly dull rich, with a few startlingly beautiful French girls and at the nearby table a couple of schlumps called the Duke and Duchess of Windsor. I suppose we should have done the proper thing and sent to their table an iced bucket of CocaCola, but then you know how parsimonious Virginia is. Holly is back at the Ecole Bilangue (only a minute from our apt.) and is very happy in her life and in her school uniform of gray pleated skirt, white shirt and navy blue pullover. When she goes calling she wears white gloves of course---she must be chic like all the other French children. Already a slave to fashion yet. Today the Biennial of young painters art opens, artists under 35 from 40 nations, and we hope to see the show this afternoon. I am most anxious to know your schedule of shows for the new season, and how the work of Shahn, Davis, Sheeler etc is shaping itself, and about the state of abstract expressionism, 1960. Last weekend we toured the chateaux of the Loire, though we found many of the chateaux disappointing, our favorite being Chenonceaux where the spectacle of light and sound was incredibly beautiful. Chambord, about which we had heard so much, was a ghastly monument to a megalomaniac, and we took off in a hurry after a tour of the interior. The weather continues after all these months to present soft blue days and June-like nights---a prolonged striptease of nature before revealing the grim damp months of winter. I hope to resume work shortly and get well into the novel by the time the pewter sky of November darkens the Paris landscape. Meanwhile you shall be hearing from my child bride, who joins me in affectionate regards and the hope (never dead) for a reunion with you.

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Gil



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October 2, 1959

Mrs. Edith G. Halpert,
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

In your letter of August 29th you very kindly suggested sending me a catalogue on "Yasuo Kuniyoshi".

I would very much appreciate your doing so and, naturally, you can bill me for any charges.

Thank you for your kind attention.

Cordially,


Shirley T. Rouse

STR:kjm

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THE Jewish Community Center OF GREATER WASHINGTON

1529 - 16th Street, N.W. • Washington 6, D.C. • DUpont 7-6162



Executive Director
ROBERT H. WEINER

October 2, 1959.

The Downtown Gallery,
32 East 51st Street,
New York, New York.

ATTENTION: Mrs. E. G. Halpert

Dear Mrs. Halpert:

I wrote to you on July 22, 1959. (Enclosed you will find copy of the letter.) I received a letter on July 28th from your secretary who indicated that you were in Russia with the American Exhibition.

I am looking forward to hearing from you since we want to make definite plans with regard to our Art Show for December.

Sincerely yours,

Mrs. Morris Kraft
Mrs. Morris Kraft,
Chairman
Art Committee

Enc.



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Second Vice-President
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October 2, 1959

Mr. Patrick L. Phillips
The Leicester Galleries
Leicester Square
London, W. C. 2, England

Dear Mr. Phillips:

Several days ago we sent you a group of photographs of Shahn's work, together with biographical data in which the titles of his books are listed. The actual shipment went off to Sudworth yesterday and we have been assured by W. R. Keating Co., customs brokers, that the package would be air-expressed immediately and ready for you to pick up at the airport. The insurance was placed by us for the pictures in transit only. This is for your information.

Despite all our efforts, we could not possibly assemble all the material earlier as the loans came from out of town and the owners were not only reluctant but did not rush the shipments to us. I hope the time element is not too difficult for you.

The list is enclosed, including the selling prices and the insurance valuations. Although I wanted to follow your instructions, the broker insisted that it would be dangerous to send the prints in tubes via air post (parcel post) either marked as originals or as printed matter. Therefore we listed the prints under the title of "Original Theorems." Theorem is the name used by Shahn for those in color and this "appellation" was borrowed from American folk art, specifically the paintings on velvet which were largely painted with the aid of stencils usually cut out by the young female artists. Shahn follows the same method of making his own stencils and applying the color personally in each instance. Therefore the pictures are really "original, hand-painted" works of art. The serigraph (black and white section) is also original since he executes it entirely by himself, unlike many artists who have it processed outside.

I hope the show is a great success. Will you be good enough to retain a set of clippings for me, as we like to keep a record of the reception in each case.

Sincerely yours,

EGH:ph
Enclosure

P. S. Shipment made via Seaboard - Western Airlines

DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 26, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY
James E. Lofstrom, M. D.

October 2, 1959

Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Miss Halpert:

Thank you for your letter. The DeMuth arrived in excellent condition and we certainly are very fond of it and have decided to keep it. We are anxiously awaiting the arrival of the Marin, however, we do understand the reasons for the delay.

I am enclosing a check covering the invoice on the Marin and will send the balance on the DeMuth later in the month.

We certainly enjoyed visiting with you and you were most kind and helpful in assisting us in the selection of these two fine paintings. I know that we are going to have a great deal of pleasure from them. We will be sure to see you on our next trip to New York.

With best regards,

Sincerely yours,


James E. Lofstrom, M. D.

jel:rdp
Enc.

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Mr. Allen Leepa
Department of Art
Michigan State University
East Lansing, Michigan

10/2/59

DO YOU WANT TO INCLUDE THE ZORACH BRONZE VICTORY

DOWNTOWN GALLERY

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GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

41 Grosvenor Square.

October 2, 1959.

Dear Sir or Madam:

Enclosed is a current issue of the American Embassy, London "Art News Bulletin" which is published bi-monthly and sent gratis to a selected mailing list in the United Kingdom.

We are endeavouring to improve its content of current art activities in the United States. Here is where we need your cooperation in sending to the attention of the writer any publicity material such as press releases, photographs, exhibition catalogs, profiles on American artists, etc. which will be of assistance in compiling future issues.

Needless to say, we would like to have the material reach us before we go to press at the beginning of every second month - i.e. January, March, etc.

Your comments and suggestions would be appreciated.

Thanking you in advance for your cooperation in helping to make the "Art News Bulletin" a success, I am,

Sincerely yours,

Stefan P. Munsing
Stefan P. Munsing,
Cultural Affairs Officer.

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October 2, 1959

Miss Martha Otterback, Curator of Art
The San Antonio Art League
Witte Memorial Museum
Brackenridge Park
San Antonio 9, Texas

Dear Miss Otterback:

Indeed we shall be very glad to cooperate with you in connection with your forthcoming exhibition.

I am enclosing a list of the drawings we can send you, omitting, as you will note, Davis and Douthett. In both instances, we have no black-and-white drawings but can let you have watercolors, if this will fit in with your plans. Otherwise, they will have to be omitted.

If the latter, do you want us to substitute any of the following artists:

Kuniyoshi
Sheeler
Spencer
Zorach

Meanwhile, you can arrange about the insurance on those that are listed and priced. As soon as I hear from you about the others and to whether you have arranged with Budworth or Berkeley or any other shipper for the packing of the framed pictures, all final arrangements will be made.

Sincerely yours,

EGH:ph
Enclosure

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October 3, 1958

Miss Olga A. Thenen
Chairman, Art Committee
"Art to Live With"
American Institute of Decorators
231 East 51st Street
New York 22, N. Y.

Dear Miss Thenen:

In your letter of September 28th you referred to the Scholarship Fund exhibition but do not indicate what arrangements you make about the works consigned. Do you expect outright gifts, or, if the former, what commission arrangement has been agreed upon?

Won't you please let me know.

Sincerely yours,

EOH:ph

no 6 53

10-12

Rather Old Shols Arrangement #4
1954 Oil 29x21 2300. 2500

Main

Boat and Sea With September Sky
1938 Watercolor 21 1/4 x 15 1/2 2000. 2

2200.-

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October 3, 1959

Mr. Joseph Ebenhart
Ebenhart Antiques
169 Cherry Street
Burlington, Vermont

Dear Mr. Ebenhart:

Thank you so much for sending the pastel to me.

Although you did not say so, I assumed that the subject was a portrait and was therefore disappointed that it was a landscape characteristic of the period and not particularly distinguished. However, if you will let me know what price you have set on this painting, I can advise you promptly.

Again, thanks for your consideration.

Sincerely yours,

EGH:ph

October 3, 1959

Miss Nancy Varr
Director of Publicity
The Everson Museum of Art
State and James Streets
Syracuse 3, New York

Dear Miss Varr:

Thank you for your very kind invitation.

March 3rd is so very far away that I dare not make any commitment as I am not quite sure what exhibition will be current at that time. If you still have a spring opening after January 1st, won't you get in touch with me?

Sincerely yours,

ETH:ph

POC
Postmark

October 3, 1960

Mr. John Hochmann, Arture Editor
FAMILY WEEKLY
60 East 56th Street
New York 22, N. Y.

Dear Mr. Hochmann:

We shall be very glad to add your name to our mailing list.
The catalogue of our current exhibition is now enclosed.

Sincerely yours,

EGH:pb
Enclosure

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October 3, 1959

Mr. Tom Kaplin
2750 Bexley Park Road
Columbus, Ohio

Dear Mr. Kaplin:

Referring to our records I find that on July 9th we shipped to you a painting by Jonah Kinigstein entitled "Christ."

As our season started with a bang and promises to continue at an accelerated pace, I am trying to get our inventory into perfect state and am writing to ascertain what decision you have made about this very fine painting. Won't you please let me know?

Sincerely yours,

EGH:pb

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 3, 1959

Mr. Sylvan Lang
1600 Milam Building
San Antonio 5, Texas

Dear Sylvan:

At last I have had an opportunity to discuss the matter with our accountant. He feels very strongly that the gift be \$2000. as of 1960, since the 1959 check you plan to send shortly is \$2500. As a matter of fact he is most unenthusiastic about the whole business but I am glad to be cooperative. Also, the restorer was too busy to do anything about the Davis painting and I took it upon myself to promise it for exhibition at Michigan State University where they were just pleading for a Davis and we had nothing to offer. Do you mind if we postponed delivery to you? If so, please wire me collect, and I shall eliminate the Davis from the shipment.

It was wonderful to see Mary and you and I look forward to another visit in the near future.

As ever,

BCH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 3, 1959

Mr. George D. Culler
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Culler:

Thank you for your letter*and for the very kind words about my Russian experience -- and what an experience.

I am very glad indeed that both the Spencer and the Dove will join your very fine collection. Both are such outstanding examples that I can be proud with the artists' representation.

A receipted bill is enclosed, together with an invoice for the Dove.

I do not want to sound greedy but I certainly hope that someone will come across for the Weber as there is no similar example available. Besides, after reading about the \$35,000 price on the Wyeth purchased by the Philadelphia Museum and similar figures for some of the other contemporary artists, our boys are beginning to make faces and strange noises about our price scale. I won't be able to hold out much longer.

In any event, thanks for your cooperation and do come see us soon.

Sincerely yours,

EGH:ph
Enclosures

P.S. Under separate cover I am sending you some data about exhibitions and reproductions on the two paintings. The data on the Dove is incomplete as Stieglitz maintained no records.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 3, 1959

Mr. Edwin C. Wilson
3122 P. Street, N. W.
Washington, D. C.

Dear Mr. Wilson:

We have just had word that the Dove exhibition has ended and that all the paintings were being shipped to Bodworth for distribution. In addition to the two paintings which you lent directly, there are two which you purchased on October 17th. We have advised Bodworth to send all four to you, probably late next week.

I want to take this occasion to thank you for your cooperation in lending these fine watercolors to the exhibition. They were a great contribution.

After a very hectic summer, part of it spent in Moscow, I am trying to readjust myself to work once more, and we are now organizing our next exhibition celebrating our 34th Anniversary. I hope to have the pleasure of seeing you very soon.

My best regards.

Sincerely yours,

EGS:ph

4
Moscow

October 3, 1959

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
New Haven, Connecticut

Dear Mr. Ritchie:

I must say that I was greatly shocked upon receipt of your telegram. As I recall, you devoted many months to this job and changed your vacation plans, et cetera.

It is none of my business, I admit, but because of my involvement with the Russian-State Department business, I was approached by one of the newspaper characters who wants to do a story on the State Department and its peculiar manipulations. You know that Fred Wright's show was also canceled. Of course I played very dumb about the whole matter but doubt whether I discouraged this person from following through later.

Frankly I think that this business should be exposed and that the State Department should have its wrists slapped for various reasons but certainly for these changes of heart which occur constantly. I know of another case and really think it is outrageous. Nevertheless, as I said before, I have no intention of interfering, but if you agree with me and would like to be interviewed, I shall refer this person to you.

And so, cheerio. My love to Jane.

Sincerely,

RCH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MB
PV
with Zorach
relating
with
met him
at Tolson
H. out
Pleasant Grove Rd.
West Chester, Penna.
October 4, 1959

Dear Sir:

I am seeking information on the sculptor, William Zorach, and I would like to know if you could send me any literature on Mr. Zorach. If this is not possible could you tell me of some place where I could obtain such information.

Thank you for your concern.

Sincerely,
Kathe Davies
% F. R. Davies
Pleasant Grove Rd.
R. D. #5
West Chester Pa.

October 4, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

Next Friday, October 9th there will be an opening of my first one-man show in New York at the Brata Gallery located at 89 East 10th St. from 8:30 to 11:00 P.M. I earnestly hope that you will have an opportunity to visit the exhibition which is scheduled to run until October 29.

Yours truly,

Yayoi Kusama

Yayoi Kusama
39 East 30th Street
New York 16, N.Y.
Murray Hill 4-1463

M

October 5, 1959

Miss Mirella Bentivoglio
Via Archiade 139
Rome, Italy

Dear Miss Bentivoglio:

As a number of the paintings which you listed in your recent letter are no longer in our possession, we are checking with the owners to ascertain whether color transparencies were available. Unfortunately the answers have been in the negative in each instance. The only one we have in our collection is that of "Parable, 1958", a reproduction of which was used on the cover of our recent Shahn exhibition catalogue.

No doubt if you write to the following they may have transparencies made promptly and sent to you directly. This would expedite matters:

Museum of Modern Art - Pacific Landscape
11 West 53 Street
New York, N. Y.

City Art Museum - Red Staircase
Forest Park Supermarket
St. Louis, Mo.

Mr. James T. Soby - Liberation
Brushy Ridge Road
New Canaan, Connecticut

On the other hand we have in our possession quite a few transparencies which we can send you immediately if such substitutions would be satisfactory. Why don't you let me have a list of the reproductions already decided on by you and I can use my judgment - if I may - to fill in the gaps and bring the picture up to date. Please cable reply.

Sincerely yours

BGR:la

THE BRITISH BROADCASTING CORPORATION

HEAD OFFICE: BROADCASTING HOUSE, LONDON, W.1

TELEVISION STUDIOS, LIME GROVE, LONDON, W.12

TELEGRAMS & CABLES: BROADCASTS, LONDON, TELEX * INTERNATIONAL TELEX 22182

TELEPHONE: SHEPHERDS BUSH 1244

October 5th, 1959.

Dear Mrs Halpert,

I understand Mr. del Strother is away. I am therefore writing to you direct enclosing a list which Mr. Shahn has sent of the pictures, which I am hoping to use as illustration to a recorded script which Mr. Shahn made for us when he was over here in mid-September. We are hoping to edit this script and put out a small art film about Mr. Shahn about the time of his exhibition of drawings at the Leicester Gallery at the end of October. We are therefore exceedingly pushed for time. Would it by any chance be possible for you to get us prints of all the paintings on the enclosed list by early next week? I realise that this is exceedingly short notice, but if they could be in London by Wednesday 14th at the latest we might then just have time to get the film made by the 25th, which is the date of our programme.

I am sending a copy of this letter to Mr. del Strother to whom the bill should be sent. I understand that the cost is a dollar a print. As you will see from the list some of the prints are not listed as in the Downtown Gallery files, but may be you would be able to obtain prints for us, particularly those from the Museum of Modern Art.

I am sorry to put to you this very rushed job, but I do hope you will be able to manage to help us.

Yours sincerely,

Nancy Thomas

(Mrs. Nancy Thomas)
Producer - 'Monitor' programme

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York,
U.S.A.

DAVIS & CHENEY
ATTORNEYS-AT-LAW
68 MAIN STREET
DANBURY, CONNECTICUT

cc Mrs. Edith G. Halpert

October 5, 1959

Mr. Joseph E. Bennitt
Riverside Road
Sandy Hook, Connecticut

Dear Joe:

The real estate transaction between Mrs. Halpert and Mr. Bolmer has been hanging fire since June.

As you know, the deal is dependent for a description upon your survey. I would greatly appreciate it if you would devote the remaining effort to finishing it up.

Sincerely,

TLC:L

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

October 5, 1959

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

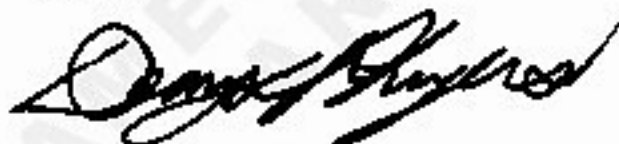
Thank you for your letter of September 21. I am most embarrassed that my notes were so garbled that I could not find the titles of the works I saw during my visit and that I seem somehow to have gotten Tam and Graves mixed up on my list. A considerable amount of confusion has resulted from the fact that I am leaving here in October to become Assistant Director of the Baltimore Museum of Art on November first. I can only plead, in extenuation of my inadequate request, that I have had an unconscionable number of things to take care of all at once. Hence the delay in answering your kind offer to lend.

Unfortunately, our timing is such that we cannot take advantage of your good offer of cooperation.

Now that I am to be in Baltimore, I hope to see you much more frequently. I hope that you had a most enjoyable experience with the Moscow show. Your splendid defense after our President's attack of "hoof in mouth disease" brought cheers from us all. Slava i zhit Edit Galpert! The catalog was beautifully done. What a job you must have had transliterating some of the artists names. Even 36 or so letters couldn't take care of the Ws.

With kindest regards,

Yours sincerely,



Denys P. Myers
Director
DPM:ji

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October 5, 1959

Mr. Barby Barnard
The Little Gallery
39 Palmer Square West
Princeton, New Jersey

Dear Mr. Barnard

According to our records you still have three copies of the Ben Shahn "Wheatfield". If these have not been sold will you kindly return at least two. We are out of this print entirely, and the price is now \$90. Please mark your records accordingly.

You still have outstanding:

6/19/59	Ben Shahn	Lute & Molecules #2	\$75
		Passion of Sacco & Vanzetti	45.
		Wheatfield	90.
		Phoenix black & white	20.
		"	20.
6/10/59		Wheatfield	90.
		Mine Building	110.
		Cat's Cradle	50.

From the revised list 4/17/59

		Paterson #2	30.
		Super Market	110.
		Paterson #1	125.
		Mine Building	110.
		Portrait of Sacco & Vanzetti	35.
		Profile	35.
		Frame	15.
Drawing		Policeman	125.

The Lincoln is being returned. Let us know when you get the other Pippin. Best wishes

Sincerely

P.S. 4/13/59

The Scientist	35.
2nd Algerian Memory	35.

PHILADELPHIA MUSEUM OF ART
PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30
TELEPHONE VOYLAR 3-0300

October 5, 1959

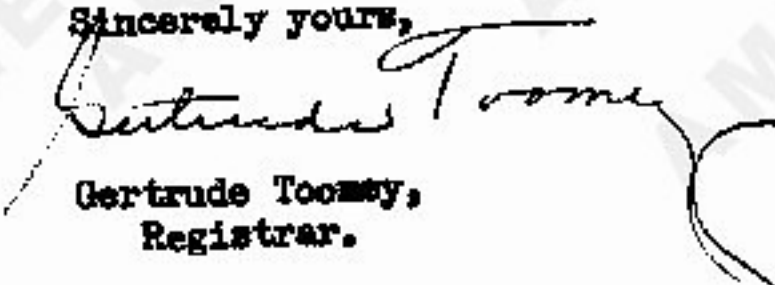
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter of July 1, regarding the insurance on the Marin Singer Building, has just been brought to my attention. As the water color has not been insured under our policy, I telephoned your office to ascertain whether or not you had it covered. I understand it is insured under your policy in the amount of \$10,000.00 until it is returned to us.

With many thanks,

Sincerely yours,


Gertrude Toomey,
Registrar.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PHOENIX ART MUSEUM

CIVIC CENTER • 1625 NORTH CENTRAL AVENUE • PHOENIX, ARIZONA

F. M. HINKHOUSE, DIRECTOR

AL 9-8345

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October 5, 1959

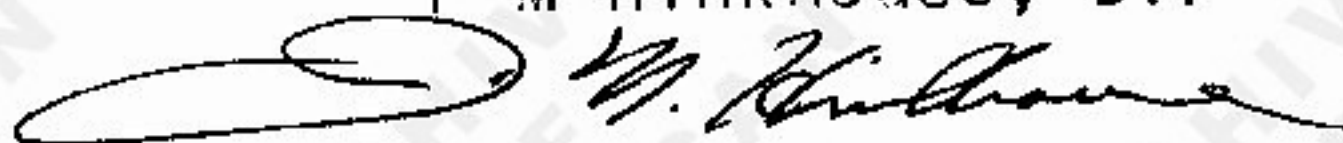
Dear Miss Halpert,

I would appreciate it very much if you would be so kind as to contact Rudsworth and inform them that they may pick up the Davis and the O'Keefe so that they might be shipped to Phoenix and be in our hands during the first week of November. We will be very happy to take care of the insurance.

I do hope that you will be able to be with us for the gala opening on November 14-15. Again thank you.

Yours sincerely,

F. M. Hinkhouse, Dir



For your consideration

LEHIGH 4-4222

Charles E. Slatkin

Galleries

115 East Ninety-second Street ■ New York 28, N. Y.

October 5th, 1959

PAINTINGS
DRAWINGS
SCULPTURES

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Mr. Stuart Davis,
43 Seventh Ave.,
New York, N. Y.,

Dear Mr. Davis:

Some years ago, my wife, Regina Shoolman, and I did a survey of American drawings from the 17th to 20th centuries called Treasury of American Drawings, published by Oxford University Press. Another volume called Six Centuries of French Master Drawings in America, also published by Oxford University Press, served as the basis for the exhibition which was held in December, 1958, at the Orangerie in Paris and then came to the Metropolitan Museum in February, 1959.

No full-scale exhibition of contemporary American drawings has been held for many years. We were wondering whether you might be interested to lend one or more of your drawings so that your work, preferably of the last five years, could be adequately represented in an exhibition of contemporary drawings of all media and persuasions.

It is planned to arrange a fully illustrated catalogue of these drawings, and to supply a serious introduction and complete catalogue notes.

We should be most grateful if you could send us a descriptive list (measurements, media) and two or three photographs, of such drawings as you would be willing to lend for this survey.

The exhibition is planned for Spring, 1960, and we shall be most grateful for an early reply from you.

With all good wishes,

Sincerely yours,

Charles E. Slatkin
Charles E. Slatkin

P.S. Under separate cover we have sent you the catalogue of our exhibition of French Master Drawings.

*Don't tell - I told Mr Slatkin - that he could
have some drawings for the gallery or
for some I have here - I'm OK with you
I think he does a distinguished thing with the
as this catalogue shows
& we should cooperate
Gully*

LEHIGH 4-4222

Charles E. Slatkin
Galleries
115 East Ninety-second Street • New York 28, N. Y.

PAINTINGS
DRAWINGS
SCULPTURES

October 5th, 1959

Mr. William Zorach,
276 Hicks St.,
Brooklyn, N.Y.

Dear Mr. Zorach:

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THE UNIVERSITY OF CHICAGO PRESS
100 EAST 57TH STREET, NEW YORK, N.Y. 10022
212 850 8000

Sat. Sunday

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Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 6-7500

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DOROTHY GEE SICKLER

Children's Page
IRMA SIMONTON BLACK

October 6, 1959

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Enclosed herewith check for our token
fee for your article which will appear
in our Fall issue, out next week.

Sincerely,

Mildred Koff

Mildred Koff
Executive Secretary

October 6, 1959

Chase Manhattan Bank
Rockefeller Plaza at 49th Street
New York, N. Y.

Gentlemen:

Enclosed please find a check that turned up amongst the
canceled checks of The Downtown Gallery in our September
statement, dated 21 September 1959, Xp. 23, drawn to the
Railway Express Agency in the amount of \$28.28 by Florence
P. Denier(?).

Very truly yours,

Margaret M. Babcock

Enclosure

Not to publishing information regarding sales transactions,
respondents are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 6, 1959

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

Thank you for your letter.

I am very pleased that what I consider one of the greatest of the O'Keefe paintings will join your handsome collection and I am now enclosing our invoice indicating that the arrangement suggested is entirely satisfactory.

Under separate cover I shall send you a record of the exhibitions and reproductions so that you have the information - limiting myself to the data we have assembled since Steiglitz neither made such notes nor gave us any material in this connection.

My best regards.

Sincerely yours

WMB:z

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Ebenhart . . . Antiques

CHINA

GLASSWARE

BRIC-A-BRAC

FURNITURE

SILVER

LAMPS, Etc.

169 CHERRY STREET
BURLINGTON, VERMONT
Phone 3-3734

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October 6, 1959

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Att: Edith Gregor Halpert

Dear Miss Halpert:

Thank you very much for your prompt answer.

I am sorry if there was any misunderstanding on the "subject" of the pastel. Nevertheless in our -- shall we say -- humble opinion, have high regard for this pastel, especially so with the history behind it. Our price is \$425.00.

525 + 10 70

This is the first time it has been submitted to the trade.

Sincerely yours,


JOSEPH EBENHART

Ebenhart . . . Antiques

CHINA

GLASSWARE

BRIC-A-BRAC

FURNITURE

SILVER

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[1959]

330 Westover Road.
San Antonio, Texas

Tuesday Oct. 6th

Dear Miss Halfert:

I'm glad if I had
to ERR in paying the final
amount of my bill, ^{that} I erred
on the side of over payment
rather than under payment -
but wasn't it stupid? -
for an amount of \$904.⁵³

I'm not surprised - I had
a quite hectic summer in New
Mexico due to the fact that
in late July my husband, who
was still here in S.A., had to
have an emergency operation. I
flew back here leaving my
grand children in Santa Fe with
our colored maid - stayed
about 10 days then put a

mattress and many fellows in the back of the station wagon and drove him (quietly sleeping most of the way) to Santa Fe. When the dust settled and I could get to my desk "I was between" nursing duties and a grandchild's question. So I am not surprised at myself, but so sorry to cause any unnecessary trouble or letters for you -

We followed you to Russia! It must have been a fascinating way to be presented to Russia and to get to know the people - We must hear more about it when you can tell us.

Everett sends you warm greetings (he has recovered very satisfactorily so far) as do I - and many thanks for your letter - Most sincerely,

Helen Jones

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

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October 6, 1959

Dear Mrs. Halpert:

Would you be good enough to send us a listing of all the
artists whom you represent.

Sincerely yours,

John Carter
John Carter
Art Lending Service

Mrs. Edith Halpert
32 East 51 St.
New York, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 2 RITTENHOUSE 6-1877

Henry S. Drinker, President
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer
Raymond T. Entenmann, Curator of Schools

October 6, 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Mr. Poor has looked with favor on inviting the works
of the following artists, for which blue cards are en-
closed:

Abraham Rattner

Still Life
Composition #3

Max Weber

Mexican Jug

Ben Shahn

Cat's Cradle in Blue

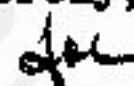
Stuart Davis

Standard Still Life

The Lincoln Warehouse people will be in touch with you con-
cerning the date of collection.

Thank you, very much indeed, for your good help and
cooperation.

Sincerely,


Joseph T. Fraser, Jr.,
Director.

JTF jr:ae
encs.-4

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



UNITED STATES INFORMATION AGENCY
WASHINGTON

October 6, 1959

Dear Edith,

The attached letters are self-explanatory. I do hope that you will be able to give Henry Hope some material for the College Art Journal.

I don't believe I can ever adequately thank you for your expert and strenuous efforts on our behalf. Everyone has been most complimentary about the exhibit and how it was conducted.

Like Virtue, working for the government is its own reward. It is only rarely, when we work with a dedicated person like yourself, that it becomes so very evident. This is not a threat, but I do hope we can do it again.

If ever you get to Washington, please let me know. There are many people here who want to talk to you about your experiences.

Please accept my warmest wishes.

Sincerely,

Robert Sivard
Chief, Exhibits Division
Information Center Service

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

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7 October 1958

Mr. Peter Pollack
Associate Publisher
Harry N. Abrams, Inc.
10 East 44th Street
New York 17, New York

Dear Pete:

I am enclosing 18 slides of Stuart Davis together with two copies of our Davis catalogue, which you may cut up, a photograph of our own COLONIAL CUBISM and a photostat of the Philadelphia Museum painting, SOMETHING ON THE RIGHT BALL.

Of the slides, my preferred ten are:

- 1. EGG BEATER #5, MMA (MMA colorplate opposite pg. 22) (no slide)
- 2. HOUSE AND STREET, 1931, Whitney Museum (WAC, pg. 8)
- 3. REPORT FROM ROCKPORT, 1940, Lowenthal coll. (no illus. in WAC of MMA, colorplate 25 in S.M. Kootz, "New Frontiers in American Painting," New York, Hastings House, 1943)
- 4. THE MELLOW PAD, 1945-51, Lowenthal Coll. (WAC, pg. 23)
- 5. VISA, 1951, MMA (WAC, pg. 49)
- 6. BAPT AT RAPPAPORT'S, 1952, formerly Wolff Coll. (WAC colorplate, pg. 50) (no slide)
- 7. MEDIUM STILL LIFE, 1953, Saldenberg Coll. (WAC, pg. 38)
- 8. COLONIAL CUBISM, 1954, Walker Art Center (WAC, frontispiece)
- 9. MURAL, ALLEN, 1955, Drake University, Des Moines (WAC, pgs. 30-31, color)
- 10. STEEL, 1956, Bradley Coll., Milwaukee (WAC, pg. 55, colorplate cover, "Downtown" Davis catalogue, 1956) (no slide)

The other slides are:

- 11. SUPPER TABLE, 1925, Downtown(?) (WAC, pg. 18)

Mr. Peter Pollack

2.

7 October 1966

12. EGG BEATER #3, 1927, Whitney Museum (WAC, p. 18)
13. PLACE PASDEMOUP, 1928, Whitney Museum (MMA, pg. 20)
14. BASS ROCKS #2, 1939, Wichita Art Museum (WAC, pg. 23)
15. ULTRAMARINE, 1943, Philadelphia Museum (WAC, pg. 25)
16. FOR INTERNAL USE ONLY, 1945, Tremaine Coll. Meriden, Conn.
(MMA color frontispiece, WAC, pg. 24)
17. LITTLE GIANT STILL LIFE, 1950, Virginia Museum of Fine Arts,
(WAC, pg. 23)
18. OWB IN SAN PAO, 1951, Whitney Museum (WAC, color, pg. 12)
19. STUDY FOR U.N. MURAL, 1955, Lane Foundation, (WAC, pg. 53)

WAC refers to the Walker Art Center catalogue and MMA to the Museum of Modern Art catalogue, of which you can easily secure a copy.

I would like to include the Philadelphia Museum SOMETHING ON THE EIGHTHALL (which was not in our exhibition) if it is not too difficult. If it is used, it would replace MEDIUM STILL LIFE, from the Saidenberg collection to which it is very similar. We can get you a color transparency (4x5 inches ?) of our COLONIAL CUBISM. If necessary I could probably send our photographer to Milwaukee to take the STEEL in the Bradley collection. This is a very fine recent work.

A design problem may arise from the fact that the majority of Davis pictures are horizontal.

Edith can certainly provide you with any additional photographs of these things which you may want. I am checking with her and Stuart as to any outstanding works dating from 1956 which they feel should be included.

I would like to have the slides back again when you are finished with them. Please let me know if there is anything more you want in the immediate future and keep me posted on deadlines.

Best wishes,

Sincerely yours,

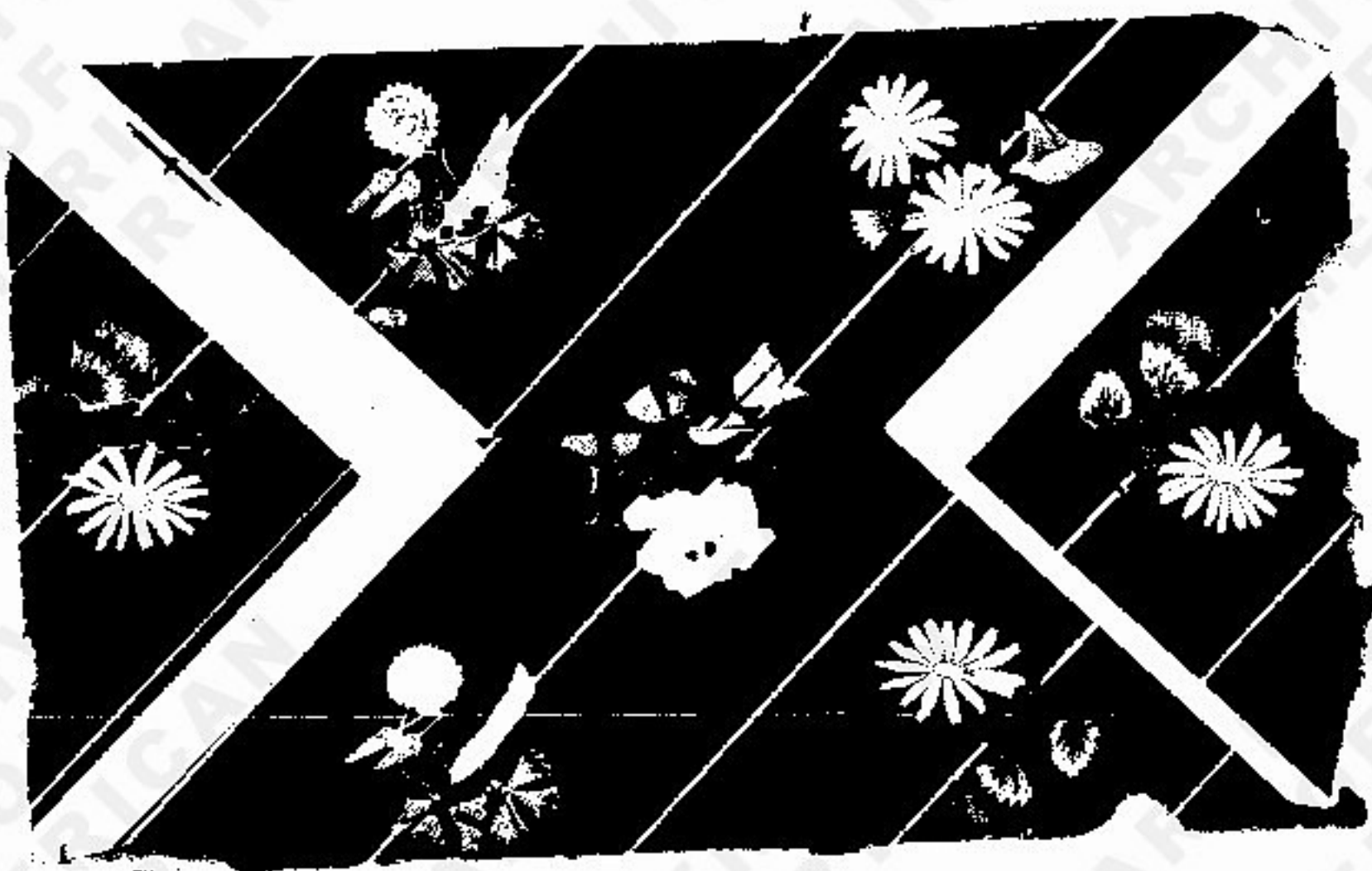
H. H. Arnason

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А. Баранова Москва-центр
Большой Харитоньевский пер.
д. 2, кв. 5

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Moscow, October 7. 44, 59

Dear Mrs. Halpert!

I was so pleased to get your letter and now, in addition to that I had the pleasure of meeting Mr. Marshak who gave me news of you. My mother and I spent a pleasant evening with him at our house, and we are looking forward to seeing him some more. It's such a pity, that you were

so busy in Moscow you couldn't
even manage to visit us. Next
time you come over, I'll have
a special case for you and yourself
just have to come and eat it!

I am very much occupied
now, doing all sorts of things
at once, toppling head over
heels in the process, and
hugely enjoying the excitement
of it all. Incidentally, I
am translating a book, writing
articles for 3 magazines, drawing
drawing part in an exhibition
of paintings (NOT abstract ones!),
reading huge piles of American
and English newspapers and
magazines; sweating, me -

x)
it's an exhibition
of non-professional
Sunday-painters

ting friends etc. etc. This is only a small part of my schedule, just to give you an idea of my merry-go-round!

Next week I'll send you the "Soviet women" and I am expecting the appearance of an interesting book on Russian art, which I'll forward to you as soon as it's out on the counters.

Do drop a line about your doings. Best
Sincerely Yours ^{writes.} _{Hand}

Anne Baranov

P.S. Excuse my beastly handwriting. My typewriter is Russian so this is the only way to communicate

October 7, 1938

Miss Kathe Davis
c/o E. M. Davis
Pleasant Grove Road
R. D. #6
West Chester, Pennsylvania

Dear Miss Davis:

In reply to your note of October 4th, there is to be a one-man exhibition of the work of William Zorach at the Whitney Museum of American Art, 22 West 54th Street, New York 19, N. Y., opening on October 14th, a week from today.

In connection with the exhibition there will be available for sale a catalogue in which I am sure you can find much of the information you are seeking concerning this remarkable sculptor and painter. I hope it will be possible for you to see the exhibition itself and in any event you may obtain a copy of the catalogue by writing to the Whitney Museum.

With thanks for your interest,

Sincerely yours,

EGH:pb

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may be published 50 years after the date of sale.

THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TAYLOR 4-1812

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October 7, 1959

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are very pleased that your gallery will be willing to lend drawings for our November exhibition in the Witte Museum. Thank you for the additional suggestions; however, I believe, considering the overall size of the installation, that the five drawings listed will be adequate (Karfiol, Weber, Rattner, Marin, Shahn).

As previously noted, we wish to have framed works. May we leave the shipping arrangements from New York to San Antonio to you, in accordance with your usual procedure; please ship the work to:

Curator of Art
Witte Memorial Museum
3801 Broadway
San Antonio 9, Texas

In order to receive shipments through the city museum, it is necessary for them to be sent COLLECT, never COD. We would like to have the work in the Witte by October 26th, two weeks prior to the opening of the exhibition.

We are most appreciative of your interest and cooperation. Please advise me when the shipment goes out, so that I may be certain that our insurance coverage is adequate for the transit period.

We are looking forward to seeing these drawings!

Sincerely,

Martha Utterback

Martha Utterback
Curator of Art

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

**REAL ESTATE
INSURANCE**

WHITEHALL 3-6189

October 7, 1959

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for the lists of valuations for both Galleries for the months of October, 1958 through September, 1959. Enclosed are invoices for the respective earned premiums.

I don't understand the question you raise in your letter of September 29th with regard to duplication of your liability insurance. The only liability policy I could find was no. OT-57767 which is a renewal of a similar contract that will expire on October 17. However, I'd like to review all your insurance with you so how about setting up a date with me at 51st Street? Would either Wednesday, the 21st or Thursday, the 22nd be convenient for you? If so, pick the time and let me know.

Best regards.

TDT:lb
enc.

Sincerely,

Theodore D. Taussig
Theodore D. Taussig

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October 8, 1959

His Excellency Ogden R. Reid
Ambassador to Israel
The American Embassy
Tel Aviv, Israel

Your Excellency:

I was very happy indeed to receive your kind letter of September 22nd.

When Mr. Lawrence returned, he reported at length about the exhibition, the attendance, and particularly your extraordinary support of this project.

Having returned from Russia not so long ago, where I served as curator of the art exhibition in Moscow (I am referring to the American National Exhibition), I am particularly sensitive to the negative or affirmative support of our outstanding officials and sincerely hope that your example will be followed in the future. And so, I want to express my special gratitude to you, a gratitude for the American art world and for America.

If at any future time I can be of assistance, I shall be delighted to cooperate in any project which will bring about a better understanding among peoples by way of our cultural contribution — rather than the materialistic one.

Sincerely yours,

EGH:rbp

October 8, 1959

Miss Mildred Koff
Executive Secretary
ART IN AMERICA
835 Madison Avenue
New York 22, N. Y.

Dear Miss Koff:

Thank you for your letter and the check enclosed.

Would you be good enough to let me know whether the article by
Kamenov, the translation, et cetera, has reached your office?
This was intended for your January issue.

Thank you for your cooperation.

Sincerely yours,

EGH:ph

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October 8, 1959

Mr. William M. Eisendroth, Jr.
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Bill:

It was good to hear from you.

Of course I shall be delighted to meet Mr. Clyde Hurst and will be dripping with courtesies when he calls at the gallery.

I should love to have the opportunity to do so on the occasion of a visit from you. What has St. Louis got that we ain't got?

My best regards.

Sincerely yours,

EGH:ph

1744
Sent to
AA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1959

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

That's what you think. While the Russians were very kind to me, the visiting Americans would have scalped me if my hair had not been so dirty from the well-advertised soot which emanated from the entrance floors. While I finally got cleaned up and my hair is almost white again, I am still very bushed from the eighteen-hour day and the many tensions. Of course I was terribly amused that the Russian public voiced the same opinions as our President and Wheeler Williams and was about to suggest that both should be elected honorary Communists as a fitting gesture of similar taste and philosophy. But I decided to be a good girl and keep my big trap shut hereafter.

Several days ago I received the "amazing catalogue" of the exhibition called DOCUMENTA II held in Kassel, Germany. This was really something. However, I agree with you that time will take care of everything and I think you and I will live that long because it ain't so far away.

I am enclosing our consignment invoice for the Ratner exhibition which I gather opens in Dallas sometime in November. You, too, will be dripping with the "new image of man." While you are younger than I, we have been around in the art world for some time and ain't it fun?

My very best to Mary and you.

Sincerely,

EGH:pd

P.S. After the \$35,000 price paid for the young American artist, you would be wise to buy up the entire Ratner exhibition. In any event you certainly should pick one for Dallas. How commercial can I get?

Enclosure

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October 8, 1959

Mr. David Kruidenier, Jr., Chairman
Selection Committee
Edmundson Art Foundation
Des Moines Art Center
Greenwood Park
Des Moines 18, Iowa

Dear Mr. Kruidenier:

Indeed I was very much flattered with the confidence indicated in sending the letter to me.

There are two or three of the museum personnel I have in mind, but before making any suggestions I should like to ascertain whether any of these are open for any other connections. Thus you will hear from me shortly.

Sincerely yours,

EGH:pb

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October 3, 1959

Dr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Dr. Richardson:

So sorry.

The current value of the painting by John Marin entitled THE CIRCUS
is \$7500.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

October 8, 1959

Mr. Harold Diamond
10 West 65th Street
New York 23, N. Y.

Dear Mr. Diamond:

You were very kind indeed to give me a crack at MOTHER AND CHILD by Flannagan.

I showed this to two or three private collectors who are interested in the artist but they all would prefer an original carving and agreed that the price for a cast was much too high. I feel the same way, as I mentioned, and therefore would not care to buy it for my inventory.

Will you please let me know when and where I may deliver it to you.

Again I want to thank you for your courtesy in giving me the first crack at it.

Sincerely yours,

EGH:pb

GEORGE J. DOREMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. · ALBANY, N. Y.

BOB L. ECKSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.

October 8, 1959

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York City

Dear Mrs. Halpert:

We are proceeding to make a request for ruling on the spin-off without inventory listings. We can always furnish these if they are required at a later date.

Will you, therefore, please attend to the matters referred to in my previous letter. We need the powers of attorney and the other information in order to proceed.

Sincerely,



JS:KB

P. S. I hope your thumb is better.



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October 8, 1939

Dr. David I. Elterman
1750 North Vermont Avenue
Los Angeles 27, California

Dear Dr. Elterman:

Thank you for your check.

The Dove painting SUNSET was shipped to you some days ago.
I hope you like the frame. You will note that we retained
the original molding which we had resilvered and added an
outside element which I decided would be suitable for this
specific picture. If, for some reason or other, you are not
as pleased with the result as I am, I am sure Felix Landau
will help you with other suggestions for the latter. We shall
be glad to allow \$25 for whatever change you may wish to make
in the outer molding.

I considered your visit a special highlight as you have so
real an interest in the creative contribution of an artist.
All this helps to establish the happy climate for an artist
to work in.

Whenever you are ready for a Marin, you may be assured that
I shall do my best to find the right one for you.

My very best regards.

Sincerely yours,

ECM:pb

FIRST NATIONAL BANK
OF SAN DIEGO
OLDEST BANK IN SAN DIEGO

#1291

SAN DIEGO 12, CALIFORNIA

TRUST DEPARTMENT

October 8, 1959

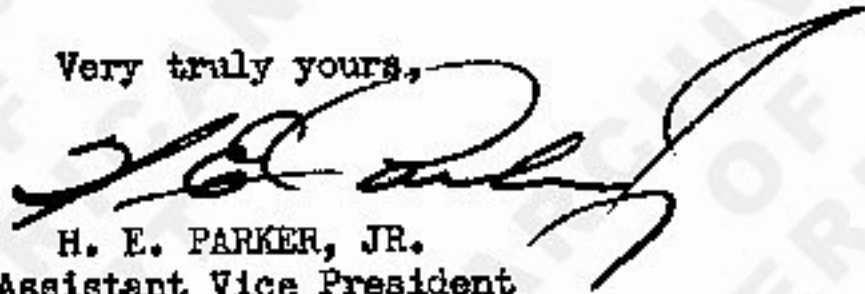
Mrs. Edith Halpert
Down Town Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

Some time ago, Mrs. Edna R. Landgraff arranged to place with you on consignment certain art objects held as assets of the estate of Ann R. Saklatwalla, deceased, and we are quite in agreement that this is the proper way to dispose of this property. In that shipment outside of California is involved, it was necessary to obtain the court's approval which was granted subject to our presenting evidence of your agreement as to the broker's commission, namely, 25% of the sale price, and the understanding that a sale of any of the objects would not be effected without the approval of the co-executors and the court. I do not believe that these restrictions will be detrimental to the sale in any manner since in reality it is a technical formality.

Assuming that these arrangements are acceptable to you, kindly sign and return the enclosed copy of this letter and we shall arrange with the La Jolla Art Center to ship the paintings and sculptures as promptly as possible.

Very truly yours,


H. E. PARKER, JR.
Assistant Vice President

HEP:dh

AIR MAIL

cc: Mrs. Edna R. Landgraff
68 Hawthorne Avenue
Pittsburgh 5, Pennsylvania

Mr. James F. Price
Attorney at Law
7752 Fay Avenue
La Jolla, California

*All in. o ship.
Chgs resp. 2
Exm*

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October 8, 1959

Mr. David R. Hochberg
Great Southern Mortgage Association
1208 Ainsley Building
Flagler and Northeast First Avenue
Miami 32, Florida

*re Templeton
Miami Fla*

Dear Mr. Hochberg:

Please forgive the slight delay in replying to your letter received ~~several~~ days ago.

I should be very glad to cooperate with you in the art sale you are contemplating. As you can gather, we receive such requests constantly and because the artists whose names are printed below all have a very limited stock we cannot be very cooperative in such matters. However, we have some very interesting younger artists of consequence and would be very glad to send you examples of their work for the exhibition you have in mind.

If this is of interest, please let me know, and I shall send you a more detailed list.

Sincerely yours,

RCH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1958

Mrs. Morris Kraft, Chairman
Art Committee
The Jewish Community Center of Greater Washington
1529 - 16th Street, N.W.
Washington 6, D. C.

Dear Mrs. Kraft:

Thank you for your very kind letter. I am grateful and flattered.

We should be most delighted to cooperate with you but it will be impossible to do so during the month of December. The Rattner exhibition which opened at the Whitney Museum is still en route to other museums. A Weber retrospective exhibition opened at the Newark Museum about two weeks ago and will continue until the end of November or later. We have just shipped a show of Shahn's work to London -- and have no Kuniyoshia whatsoever in our stock -- possibly two or three paintings. O'Keeffe refuses to have any of her pictures shipped at any time and we are getting very low on Marin.

During the past three or four years we have been obliged to limit our consignments entirely to retrospective shows in major museums which borrow the bulk of the paintings from private and public collections. Unfortunately our stock is very limited with only one unsold picture by each of several of the living artists and a very tiny inventory of those deceased. Because our list has been reduced to so small a number we have been purchasing the work of younger artists. If this type of exhibition would interest you, we should be very glad to cooperate. I am referring to the younger group. Please let me know.

Sincerely yours,

EGH:ph

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

LONDON, W.C.2.

8th October, 1959.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for the packet of eight photographs and the biographical data on Ben Shahn. Also, since your letter of October 2nd, we have safely received the collection at the gallery. I think it should make a very good show indeed and we are now at work preparing the frames, etc. Enclosed are the two receipts which you asked for.

I am slightly puzzled at the inclusion of what would appear to be an additional gouache. You have listed forty-six works and we have forty-seven. The one in question is a large coloured work of tents, with check pattern and blue and pink. Perhaps you could kindly explain what this is, whether it is for sale and if so, the price.

I would also like to ask you the following questions:-

- 1) Would Ben Shahn like us to use the words 'original theorem' in the catalogue?
- 2) I presume that the black-and-white section, other than the drawings, should be described as 'serigraphs'?
- 3) Apart from those marked 'Additional prints not available', about how many are in fact available of each?
- 4) What is the normal edition which the artist makes of the theorems and serigraphs?

You will have had a letter from Mr. Anthony Tucker of 'The Guardian', who wishes to have an interview with the artist, as he is not coming over, and as the Guardian is one of our principal national papers, it is well worth while paying attention to this matter.

Continued/.....

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

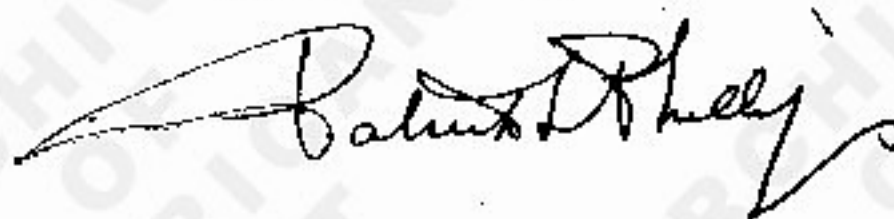
LONDON, W.C.2.

Mrs. Edith Gregor Halpert, New York.

8th October, 1959.

I note that you would like a set of press clippings and we will attend to this.

Yours sincerely,



Enclosures.

Dr. Melamed, I have not received your letter of the 11th of October, 1950, and I am sorry.

Very sincerely,
 Harry Winston

Dr. Abraham Melamed
 1197 East Lilac Lane
 Milwaukee 17, Wisconsin

10/11/50

Dear Dr. Melamed:

Thank you for your check. A receipted invoice was mailed to you promptly together with the other transparencies we had made of the Levine PAWNSHOP.

The latter is the largest painting that Levine has produced and is certainly among the most outstanding examples of his work. We have withheld it from the market all these years and, as a matter of fact, loaned the picture to Jack who has it in his studio, at his personal request. Although very much smaller paintings have been selling in excess of \$7500, we have maintained the original figure of \$10,000 for the PAWNSHOP. If you would like to see it, we can arrange to have it in the gallery during the middle of November if you will give us a few days' notice so that the truckman can arrange to deliver it to the gallery.

There are no other Levine paintings in our possession which are for sale. If at any time we should obtain one, we should be very glad to get in touch with you.

The Weber exhibition will remain at the Newark Museum until November 15th and I hope that you will be East in time to see it before it is removed from the walls in Newark. Also, on this occasion, I should like to advise you that despite the accepted custom of varying the selling price from the list price, in this gallery we have had the firm policy of a single, unalterable figure, and have maintained this policy for thirty-three years. Within the next week or so you will receive a catalogue of our 34th Anniversary Exhibition. This refers to the offer you made in your letter for the Weber painting.

This afternoon Shahn delivered four new paintings produced since last April. The large one, which you will see reproduced in the catalogue referred to, has already been sold but the other three have not been seen by anyone. Photographs of these will be made in the near future and I shall be glad to send you prints together with all the detailed information.

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Dr. Abraham Holness

October 8, 1959

I look forward to seeing you and Mrs. Melamed mid-November. It will be a pleasure to meet you.

Sincerely yours,

[illegible]

ECH:pb

P.S. In line with our so-called ironbound policy, the gallery pays for packing charges but all shipping expenses is paid by the client. I hope that you do not think that we are arbitrary in our dealings but we maintain the lowest prices for major artists as you can ascertain by checking other figures and adhere to a rigid policy.

Now Secretary of State John Hay has announced that the United States will give as a New Year's gift to the Chinese a large quantity of silver to the value of \$500,000. It is said that the gift will be in the shape of a large quantity of silver to the value of \$500,000. It is said that the gift will be in the shape of a large quantity of silver to the value of \$500,000. It is said that the gift will be in the shape of a large quantity of silver to the value of \$500,000.

There is no doubt that the above information is correct and that the same is being furnished to you for your information.

The letter containing the enclosed will reach you at about the same time as this. I hope you will be able to see it before it is too late. I am, dear friend, ever yours, J. Edgar Hoover.

all the detailed information. The next future and I shall be glad to send you prints together with the ones seen by anyone. Photographs of these will be made in catalogues referred to, has already been sold but the other three last April. The large one, which you will see reproduced in the 1915 edition of the book delivered four new paintings produced since

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MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

October 8, 1959

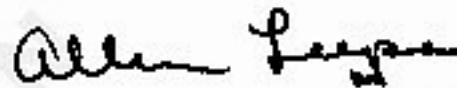
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your telegram regarding the Zorach Bronze Victory. Unfortunately, we are not able to include this work in the exhibit.

Very best wishes.

Sincerely,



Allen Leaps
Exhibition Chairman

mk

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October 8, 1969

Mr. John Carter
Art Lending Service
The Junior Council of the Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Carter:

Thank you for your letter.

In addition to the names printed below (for whom we are sole agents), we have in our collection works by many other artists including the following:

C. S. Price
Stella
Epstein
Bartley
Dumlevitch
Goldin
Kinigstein
Meigs

If we can cooperate with you, we shall be glad to do so.

Sincerely yours,

EGH:pb

October 8, 1959

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

For some days I had planned to send you a letter of apology. After all these years of very close cooperation, I think I behaved rather badly during your visit to the gallery last week. You were a doll but I got very disturbed on hearing some of Henry's comments and I believe that you understood. I always find it painful when a brother artist talks that way although I have had occasion to hear a similar approach on many occasions. Maybe by this time this old gal should have become adjusted. And so, excuse it, please.

Stuart Davis decided he did not want to be represented with a very little picture and if by any chance he can complete something of more consequence, dimensionwise, I shall let you know. Is this okay with you?

And please believe me when I say that I send you my very fond regards.

Sincerely yours,

EOH:pb

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October 8, 1969

POV
Mr. Elmer Sattel
20 Sutton Place South
New York, N. Y.

Dear Mr. Sattels:

When you and Mrs. Sattel called at the gallery a short time ago
I showed you two Shahn paintings -- CAT'S CRADLE IN BLANK and
THE LUTE. Since then the latter has been sold and the former
has been selected for exhibition at the Detroit Art Institute
and the Pennsylvania Academy.

However, we have received several new paintings by Shahn for our
34th Anniversary Exhibition which will open at this gallery on
October 20th.

If you would like to see these before the official opening, I
shall be very glad to show them to you in advance. Won't you
please call me and let me know if and when you would like to
come in.

Sincerely yours,

RCH:ph

October 6, 1959

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

Many thanks for sending me the clipping. It was most interesting and very enlightening since I had seen nothing nor had heard anything about the show — until a few days ago when Jack Lawrence and Walter Hyden returned from Israel and other parts of the world. They described the installation and the enthusiasm of the public, etc., and I have since received a letter from Ogden Reid to the same effect.

Before you start anything, I think it would be a good idea to discuss the matter with those two guys as they spent a great deal of time there, saw many people, and discussed the entire matter with Reid and his wife on several occasions. One of the very important officials died suddenly and some changes are being made. Until then it is wise to stand by to ascertain what their next move will be. In any event, you are leaving soon. Why don't you wait until you return and we can all get together to discuss the matter. You know I will help in every way possible.

Now that we have passed our fiscal year and all the records are being finalized, as Madison Avenue would say, there seems to be some confusion about your account. Would you be a good girl and check your books to ascertain whether or not you have made an overpayment? I shall be most grateful.

Indeed I enjoyed the visit with you and Steve tremendously and hope that we can repeat this soon again.

My very best regards.

Sincerely,

EG:ph

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Moscow

October 8, 1959

Mr. George V. Allen, Director
United States Information Agency
Department of State
Washington 25, D. C.

Dear Mr. Allen:

As you may recollect, I had the pleasure of meeting you in the Art Section of the American National Exhibition in Moscow. This was at such a hectic time that I did not take advantage of the opportunity to discuss with you that specific program and other programs pending at the time. However, I can state that the exhibition was — in my estimation and that of many Russians — a huge success in establishing the fact that we regard "culture" an important element in our current civilization.

In the few talks I have agreed to make in the near future, I plan to stress this angle considerably. But I feel somewhat hampered by the fact that there has been no expression of any kind from the U.S.I.A. or any other division of the State Department. Although I had a report that you said some very kind things about the exhibition, I realized that I have had no acknowledgment of any kind from your department and am wondering whether I exaggerate in my mind the effectiveness of the exhibition so brilliantly chosen by the committee of four which you and the group appointed. All this came to mind when I received a letter from His Excellency Ogden R. Reid, Ambassador to Israel, also in relation to an exhibition of American art. If this sounds presumptuous on my part, I am sorry. But I should like to have some form of acknowledgment as a non-employee of the department.

Many thanks for your courtesy.

Sincerely yours,

EGM:pb

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October 8, 1959

Dear Mrs. Halpert;

Last year four of us, whose husbands are connected with the Toledo Museum of Art, as instructors or curators, had an art exhibit and sale in my home. We felt that paintings, prints, etc. hung in a more intimate setting would be appealing to prospective buyers. It was quite a successful experiment and we are planning to do the same thing this year, opening on the 15th of November and closing on the 23rd. Attendance is by invitation only.

There is great local activity here but very little in the way of cosmopolitan art. So to foster this idea we would, so much, like to have prints by Ben Shahn and Leonard Baskin or ones by comparable artists. Because few people in Toledo will pay more than a few hundred dollars for a painting, it inevitably reduces

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us to graphics in this case.

Due credit will be given on labels to the Downtown Gallery, New York. And, of course, we will pay all shipping costs and everything will be fully insured.

I would also appreciate any suggestions or recommendations which you would like to make.

View from Ginos Terrace overlooking the bay of Antibes.
Reproduced from an original by Tuscheta.

P.S. If you desire I would be delighted to send you last year's newspaper articles concerning the exhibit.

Sincerely
Barbara Washington
(Mrs. Selden Washington)
2232 Scottwood Ave.
Toledo, 10, Ohio

My dear Mrs. Watson Webb: I have just received your letter of the 28th and am glad to hear from you. I am sorry that I cannot be of more help to you at this time. I am sure that you will understand my position. I am sure that you will understand my position. I am sure that you will understand my position.

October 3, 1955

Mr. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

My dear Mrs. Watson Webb:

Dear Electra:

Because Miss Bingham promised to get in touch with you immediately I did not telephone after sending you the telegram. She agreed that the overall selection was impossible — after I mentioned your reaction and my whole-hearted agreement with it. Most of the selections were canceled and the Staten Island dome was removed from the job. With all the publishers asking me to write a book, I really should be given a medal of some kind or other or at least a Purple Heart for not doing so, as my reports of happenings in the art world would create a collective shudder if I told the truth and what else could I do? I have to appear on a panel at the Museum of Modern Art next week, jointly with George Nelson (who designed the pavilion in Moscow) and Edward Steichen. This is a preview of the Russian experience. Thus far I have discarded all the notes I made for this occasion and am trying to do a Pollyanna act as it would be unfortunate to discourage further contacts and the important propaganda that goes with these contacts. I even resisted the impulse of writing to President Eisenhower and more recently to the Philadelphia Museum congratulating them on becoming first-class Communists, since the favorite painting in our exhibition in Moscow — and this applies to the entire mass of visitors (other than the artists) — was the painting by Wyeth.

My dear Mrs. Watson Webb:

Of course I am eager to know whether you agreed to lend anything to the Bic exhibition and what the items were.

Since I do not know what additions you have made in the way of paintings, I certainly won't press the George Washington embroideries but decided to send you the photographs, now that I have them available. You use your own judgment. I think they are both remarkable examples of their kind and I think also that one would be sufficient as they are repetitions in theme if not in technique. If I were not such a wreck I would invite myself to Shelburne for a day to see what's cooking, as I am bursting with curiosity after having seen the magnificent gallery for your paintings. Naturally I should love to know what's going into them and if at any time you would like to have me help with the hanging, do not hesitate to do so as I could come up on a Sunday and Monday or sometime at the end of an exhibition here. It would be such fun to work with you again.

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Mrs. J. Estee Webb

- 2 -

October 8, 1950

I hope that all your personal problems have evaporated and that you are relaxing and enjoying the cool atmosphere in Vermont while we are struggling with the most excessive heat experienced at this time of the year.

And so —

Affectionately yours,

EGM: pb
Enclosures

[illegible]

of military force to bring about a change in the government of the country. The Government of the United States is not in a position to take any action in this regard.

Since I do not know what additions you have made in the way of paintings, I certainly will give the George Washington exhibition but decided as soon as I could to postpone it, now that I have been notified. You are very thoughtful. I think they are both remarkable examples of their kind and I think that we would be justified in showing them. I am not sure if I am right or not in assuming. If I were not such a poor I would have replied to Theodore for a day or two what a good day, as I was waiting for something after having seen the magnificent gallery for your painting. Naturally I should love to have with going into them and it is very nice you would like to have me help with the hanging, do not hesitate to do as I would come on a Sunday and Monday or even on the end of an exhibition here. It would be worth my while to work with you again.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

State Police, 1000
 1000 1000 1000
 1000 1000 1000
 1000 1000 1000

20250413 14:23

Mrs. J. AFA October 9th 59

My dear Miss Halpert:

Our daughter, Mrs. Martin
Bargant of Bath, Maine, has
had some correspondence
with you regarding a Peale
painting she would like to
dispose of. Your advice will be
highly appreciated since it
was a gift to me and we do
not know its possible value.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

If you can give me a trip when you can't look at it I will bring it to the gallery in the belief that this would be the least trouble to you. If it has no financial value that would ease the matter. I can well imagine how busy you are and want to be of as little trouble as possible.

Our schedule at this seminary is very heavy and if you could suggest more than one date it might be a great help. A card is enclosed which will be sufficient word to me and with it I send my gratitude
Sincerely
Mrs. Paul Philip B. Ackers

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Rome, October 9, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

thank you very much for your kind letter of October 5. I shall write at once at the addresses you have listed for "Pacific Landscape", "Red Staircase", "Supermarket", "Liberation".

I am sorry to take your time again, but I think the best for me would be to have, if possible, a list of the color transparencies (of Shahn's works) in your possession. Among them I shall choose the ones which are either quoted in my long text, or reflecting a stylistic peculiarity analyzed in it. This is to obtain the due uniformity between my critical essay and the reproductions. Substitutions, though chosen with your great taste and experience, may be unfitting.

I am very pleased to know that you have the color transparency of "Parable 1958", and expect it with the others I shall choose.

Do you know the address of Mr. Oliver Baker who has, perhaps, the slide of "Arch of Triumph"?

Do you know where I would get color transparencies of "Brothers" and "Cherubs and children"?

Best greetings, and my deep gratitude for your precious and generous help

Sincerely yours

Mirella Bentivoglio
Mirella Bentivoglio
Via Archimede 139
Roma (Italy)

October 9, 1959

Rabbi Benjamin M. Kahn
National Director
B'Nai B'rith Hillel Foundations
1848 Rhode Island Avenue, N. W.
Washington 6, D. C.

Dear Rabbi Kahn:

Thank you for your very nice letter.

Yes, I expect to attend the opening of the exhibition at The
Garcera Gallery and hope that I shall have the pleasure of
seeing you and Mrs. Kahn on that occasion. I will arrange
to have an invitation sent to you directly.

My very best regards.

Sincerely yours,

Edith

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publisher is living, it can be assumed that the information
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October 9, 1950

Mr. Walter P. Winer
Assistant Treasurer
Chase Manhattan Bank
Rockefeller Plaza Branch
49th Street and Rockefeller Center
New York, N. Y.

Dear Mr. Winer:

Quite a long time ago, we made a sale to Sigier Corrado Levi,
p.le Duca d'Aosta 18, Torino, Italy. The amount was \$155.00
but he could not pay it in our currency and we made a tentative
arrangement for him to transfer the equivalent in lire to a
friend who was on his way to Italy.

This friend changed his mind and did not get to Turin as he
had planned. We are very eager to collect this small sum and
wonder whether you can make any suggestions. If he should send
us a check in lire, can this be converted? I should be most
grateful for any suggestions that you could make.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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October 9, 1958

Mr. Henri Borra
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Borra:

Since I have had no word from you, I assume that you received all the photographs of the material that you require.

I am now assembling additional photographs and would like to know what your plans are about the catalogue. You may recall that I offered to contribute about \$300 toward this publication.

Also, I think it would be a wonderful idea — if you are planning to be in New York in the near future — for us to go over the tentative selection and make the final choices for the exhibition.

In any event, I shall do nothing until I hear from you. Meanwhile, my best regards.

Sincerely yours,

EGH:pb

Wm. B. Kahn
Roth

October 9, 1959

Mrs. Ernest F. Eidlitz
1959 Fifth Avenue
New York, N. Y.

Dear Mrs. Eidlitz:

As you probably know, the Dove exhibition has ended its course, after a most successful circuit around the country. The paintings are now ready for delivery and I have been asked to ascertain whether you wish to have your painting shipped to New Brunswick or to New York. Won't you please let me know.

We are now preparing our next exhibition — new paintings by seven of our artists — and I hope that you will join us at our opening party next Monday, or rather, the following Monday, October 19th. An invitation and a catalogue will be sent to you under separate cover. I look forward to seeing you.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ARTHUR D. EMIL

ATTORNEY AT LAW

29 BROADWAY, NEW YORK 8

WHITEHALL 4-0400

CABLE ADDRESS: ADEMILLAW

October 9, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York.

Dear Miss Halpert:

I wonder if I could ask your help in something
in which I am engaged?

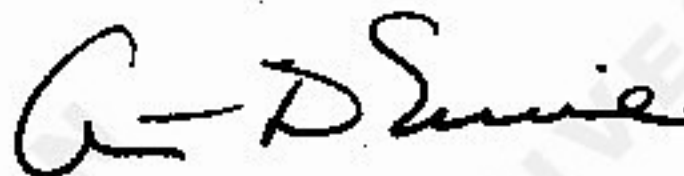
I am a member of a committee of the Junior Council
of the Museum of Modern Art. This particular committee has
invited Dr. John Galbreath to speak on January 19, 1960 at
the Museum in a series sponsored by our committee entitled
"Dimensions 1960". The subject matter of his address will
involve economics and the arts. You may recall that Dr.
Galbreath is the author of the book "The Affluent Society".

When he was interviewed for the series I mentioned
to him the project which Erwin Wolfson sponsored through
your galleries in connection with his building at 100 Church
Street.

I would like to send to Dr. Galbreath some of
the information which appeared in the press at the time
the project was completed. I particularly recall the sec-
tion of the New York Times. Do you have any extra copies
of the publicity that I could have to send to Dr. Galbreath,
and also for our committee's files?

Best personal regards, I am,

Sincerely yours,



ADE/wl

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may be published 60 years after the date of sale.

POV
October 9, 1959

Miss Shirley T. House
Gulf State Advertising Agency
P. O. Box 8733
Houston 5, Texas

Dear Miss House:

When I received your letter I referred to our previous correspondence and find that I suggested that you write directly to the museum and/or Wittenborn for a copy of the Kuniyoshi catalogues. Unfortunately we have only one of each in our permanent files and cannot release them. If you have any difficulty in obtaining these from the sources recommended, I shall make additional suggestions.

I am sorry that I cannot be more helpful to you, but I am sure that you will succeed in obtaining the publications if you write directly.

Sincerely yours,

WCH:pb

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may be published 60 years after the date of sale.

ALMA L. HARING
22209 Detroit Road
Rocky River 16, Ohio



The D

From the desk of—

The Downtown Gallery
32 East 51st Street,
New York, 22, N.Y.

Gentlemen: Oct-9-1959

I have a picture
painted by William
Zorack in 1915.

It appears to
be an Italian bridge
scene.

I am interested in
selling it and would
appreciate hearing from you.

Mrs Alma L. Haring

1659 WAYNECREST DRIVE
BEVERLY HILLS, CALIFORNIA

October 9, 1959

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Returned from my vacation in Mexico to find your letter. Thanks so much for the information regarding the Marin watercolor I own.

As to size, it is 19" x 16" face measurements but this is probably a size which Mr. Marin employed many times. Since the picture has been reframed possibly I am unable to read anything on the reverse. I do, however, plan to take it to a gallery which specializes in framing and have them check the reverse of the picture this weekend if it can be arranged.

If there are any interesting findings I will certainly advise you.

Again, my very sincere thanks for your help.

Cordially,

Ba 1-1 aey

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JOSEPH H. HIRSHHORN COLLECTION

ABRAM LERNER, CURATOR

OFFICE: 24 EAST 67TH STREET, NEW YORK 21

TELEPHONE: TR 9-7186

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

October 9, 1959

Dear Mrs. Halpert:

I am happy to give you the information concerning our Webers which you requested in your letter of September 22nd.

There are six Webers in all. Below I give you all the data available to me. Please note that the acquisition source is indicated for only three of the paintings. I am still trying to trace the others. I called your gallery to check on these paintings, thinking that possibly one or more came from you, but I haven't yet heard from your assistant. I have ordered photographs which should reach you within the week. The list follows:

mk pg "Three Figures" 9 $\frac{1}{4}$ "x11 $\frac{1}{4}$ ", oil, 1942, from Downtown Gallery.

✓ "Still Life with Palette", 30"x36", oil 1947, from Downtown Gallery.

mk pg "Reading", 31 $\frac{1}{2}$ "x47 $\frac{1}{4}$ ", oil 1935, from the Knoedler Gallery.

mk pg "The Footbath", 23"x28", oil 1944.

✓ "At the Lake", 32"x40", oil, 1937.

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JOSEPH H. HIRSHHORN COLLECTION

ABRAM LERNER, CURATOR

OFFICE: 24 EAST 67TH STREET, NEW YORK 21

TELEPHONE: TR 9-7166

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Regarding your reference to the catalogue of the sculpture exhibition and your query as to whether a similar one exists for the paintings, I regret that we have as yet published no catalogue of Mr. Hirshhorn's painting collection. You must also realize that the sculpture catalogue represents only that portion of the collection which the Detroit Art Institute selected for its exhibition.

Someday I would like to have a nice chat with you, especially in regard to the current misinterpretation of what happened to art in America during the 30's and the 40's, a period in which you are so expert.

With kindest regards, I am

Sincerely yours,


Abram Lerner

AL:mc

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October 9, 1959

Mr. Henry Strater, Director
Museum of Art of Ogunquit
Shore Road
Ogunquit, Maine

Dear Mike:

I did not answer your letter earlier because I was waiting for Bill Kerach to return to New York. When he did, he was so occupied with preparations for his one-man show at the Whitney Museum that I did not get a chance to talk with him before he went back to Maine to fetch Marguerite. Nevertheless, you knew that both he and I will cooperate with you in connection with your plans for a group of ten or twelve of Bill's smaller sculptures. There is plenty of time for preparations so let's talk about it when you come through en route to Florida or Maine. We shall also cooperate with you in connection with paintings by Harnett, et cetera.

I hope you and the family have a wonderful winter and that I shall see you soon.

Sincerely yours,

EGH:pb

PINES PUBLICATIONS INC.
PUBLISHERS

MURRAY HILL 7-2800

855 LEXINGTON AVENUE
NEW YORK 17, NEW YORK

October 9, 1959

Public Relations Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sir:

We are planning to publish a literary house magazine entitled **READING TODAY**, for distribution to approximately 100,000 book and periodical retailers, book buyers of leading department stores, drug chains, supermarket chains, and foreign and U.S. periodical, book and record distributors.

READING TODAY will be entertaining and informative. It will deal with developments in reading, science, art, music, travel, nature, publishing trade news, etc.

We are now investigating sources of illustrative material, especially black and white reproductions of paintings, sketches, woodcuts, prints. Just as a matter of general information I would appreciate very much your advising me whether you would provide black and white glossy photographs of selected works of art for reproduction in **READING TODAY**, with appropriate credit of course. Please inform me regarding costs involved, if any.

I will appreciate very much your replying at your earliest opportunity.

Very truly yours,

Beatrice Reader
(Mrs.) Beatrice Reader
Public Relations Department

BR/s

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Mr. Frederick S. Wright
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Thank you for sending me all the data in connection with the Dove exhibition. There were several changes as to delivery and Rudolph has been advised of these changes. I have tried to reach Mrs. Ridditz but thus far have been unsuccessful. I shall try again.

I suppose you know that the San Francisco Museum purchased a Dove from the exhibition. So there is one box which will not be coming to the gallery. The painting is Silver Ball, No. 2. Naturally I am pleased that another example of Dove's work, and a magnificent one at that, will be in California. A propos, Dr. and Mrs. David Elterman have just purchased another handsome Dove, Sunset, 1935, — their first important acquisition, and I think that you should know about it as they were introduced to the artist via UCLA, where they saw the one-man show. I hope that you can arrange to meet them and see the painting in their home. They are not quite sure of themselves as yet and a chat with you will be an ecstatic experience for them.

Incidentally, do you have any duplicate clippings of reviews, etc., in connection with the Dove exhibition. It would be nice to add these to our clipping book. I forgot to write to the various institutions en route. I shall do so if you were not kept informed along the line.

Believe it or not, I am still recuperating from my Russian experience but as soon as the Russians leave the skies alone and we come back to normal weather, perhaps the cool air will snap me out of my doldrums. What's cooking up your way? Are you painting, and when is your show to be held in Los Angeles. Of course I am deeply disappointed that you left the East before I returned to Connecticut but I hope that something will bring you to New York in the near future. I miss you. And believe me, this is no hint to do another DO exhibition.

ds:HW

October 9, 1969

I hate to report the following news, but since you, too, have an affection for Charles Wheeler, I think I should let you know that he suffered a stroke two days ago while in Florida. I have been in daily communication but it is very difficult to get a detailed report at this early stage. I am keeping my fingers crossed and hoping devoutly that Charles will recover fully. Why do such things happen to such wonderful people? As soon as I hear good news, I will let you know, as I am sure that you will want to send Charles a note. Growing older would be a very comfortable experience if not for one's contemporaries and older friends. With all the losses I have suffered in my gallery family, I am very conscious of this fact but feel fortunate that I have some younger friends to sustain me. And so, on this sorry, glad note, I shall end. The next letters will be more cheerful.

ECN:plb

experience for them. I hope that you will be an enthusiastic guest when we see the painting in their home. They are not quite where they are the one-way show. I hope that you can arrange to know about it as they were introduced to the artist in 1914. -- their first important acquisition, and I think that you should remember we just purchased another handsome Dove, Street, 1933, one as that, will be in California. A proper, Mr. and Mrs. David an pleased that another example of Dove's work, and a magnificent to the gallery. The painting is Silver Ball, No. 2. Naturally I suggest you look at the San Francisco Museum purchased a Dove from the exhibition. So there is one box which will not be coming to the gallery.

...and I am sure that you will find it very interesting to read about the life of the people of the South. I am sure that you will find it very interesting to read about the life of the people of the South. I am sure that you will find it very interesting to read about the life of the people of the South.

Of course I am deeply disappointed that you left the East before I returned to Connecticut. But I hope that something will bring you to New York in the near future. I miss you. And believe me, this is no kind of a snicker. I am still remembering those my Italian experience but as soon as the Russians leave the skies above and we come back to normal weather, perhaps the cool air will snap me out of my delirium. What's cooking up your way? Are you packing, and when is your show to be held in Los Angeles. Of course I am deeply disappointed that you left the East before I returned to Connecticut.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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BOB WILLOUGHBY

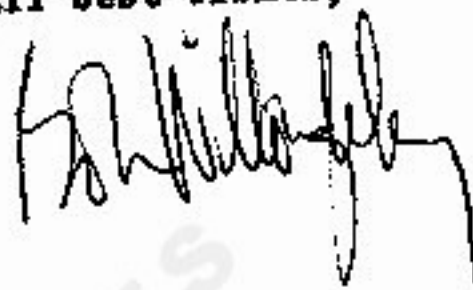
October 9, 1959

Gentlemen,

Thank you very much for being so patient with me, and please find the final payment for the Ben Shahn drawing "Fall Out"....

You can ship the piece anytime..

all best wishes,



Dial 2
~~Worcester~~

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 2-4678
CABLE ADDRESS: WORCART

October 9, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Since we now note that your exhibition does not close until Saturday, October 17, we will send our men to New York on Monday, October 19, and they will pick up the objects from the Dial Collection and the Sheeler owned by the Santa Barbara Museum on Tuesday, October 20. A newspaper notice misled us in the beginning about the closing date.

Enclosed is a receipt for the objects which you lent to our exhibition. Would you please sign this and return it in the enclosed envelope in order that our records may be complete.

Sincerely yours,

Jean M. Bigelow

Jean M. Bigelow
Registrar

Enc. (2)

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OCT. 10, 1959

EDITH HALPERT
DRAWING GALLERY
32 EAST 51 ST
N.Y. 22, N.Y.

DEAR MISS HALPERT,

ENCLOSED IS A CHECK FOR 'THE FIRE'
BY DONALD TARRALL, WHICH I RECEIVED
FROM THE CECCHIATTI ART MUSEUM.
I WOULD APPRECIATE ANY BACKGROUND
OR INFORMATION YOU COULD GIVE
ME ON THE ARTIST.

THANK YOU.

D. Grant Baird
194 CENTER RD.
BEDFORD, OHIO

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October 10, 1959

Mr. Robert Griffing, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Mr. Griffing:

At last I am making my first trip to Honolulu and naturally hope to have the pleasure of meeting you and seeing the Academy during my stay. I expect to arrive on December 13th with reservations at the Halekulani. Perhaps you can come and have a drink with me on Sunday afternoon, or if you prefer, I can come to the gallery during normal working hours - if you will let me know at what time on Monday you will find it agreeable.

I look forward to seeing you.

Sincerely yours

BH11a

ABRAHAM MELAMED, M. D.

Mrs Edith Halpert
The Downtown Gallery,
New York, N. Y.

Dear Mrs. Halpert:

Thank you for the color
transparency of "Phonograph". We are
very much interested. I under-
stand from your letter that
you will reserve it for us
until we arrive in New York
November 11-12, possibly Nov.
10, 11, 12.

If Mr. Levine would not object,
we would be glad to see the
painting with you in his studio
in order to save you the expense
of carting it back to your
studio.

With reference to the new
Shaker paintings, we would
appreciate prints for our
examination.

With best wishes,

Sincerely yours,

Abraham Melamed

1107 E. 14th Ave

Mich. 17

October 10, 1959

P.S. I assume we may keep the
color transparency until our visit.

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



RUTHERGLEN FARMS • R.D. #2 • COOPERSBURG, PA.

October 10 - 1959

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York New York

Gentlemen: - I am the owner of two oil paintings by Thomas Sully. There was a third one of the group which was sold at the Anderson Galleries Sale # 3846. They are catalogued #56 and #57 the first of Mrs. John Chapman painted in Philadelphia in 1831 and the second, her daughter Bessie Chapman, aged 2 years. The price of the latter two was not satisfactory to Mr. King, the owner at that time and were withdrawn from the sale.

Would you be interested in these pictures and if so I would like to know approximately their value today? I have seen several Sully's which are very like these at recent Antique Shows.

Very truly yours
(Mrs. S. J.) Helen King Hunker

Daisy V. Shapiro 200 East End Avenue New York 28, New York

Oct. 10, 59

The Downtown Gallery, Inc.
 32 E. 51 St. ny

Dear Mrs. Halpern -

Enclosed please find
 my second payment of \$500 toward the
 Max Weber printing I bought. This will
 leave a balance of 1000. Thank you

Sincerely,

Daisy V. Shapiro

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the Desk of

SYBIL STONE

Enclosed is the museum
bulletin which I told
you I'd send on.

Thanks for sending me
the photo. It has to
be seen to be appreciated.

S.



SYRIL STONE

October 11, 1959

Dear Edith,

I can't tell you how happy you've made us by calling to our attention the overpayment. Never before have we been in the position of having a gallery owe us money! It seems that Steve sent checks as follows: Jan. 5, 1959 \$600.

Apr. 15, 1959 \$750.

July 13, 1959 \$800.

Sept 26, 1959 \$800.

He neglected to mark down the July payment and duplicated it in September. Our records are a mess also and the last bill I find is dated Dec. 8, 1958, for Sheeler-Hex Signs and O'Keefe Abiquiu Trees VII, a total of \$1550. I don't know what the \$600. in January '59 is for unless it be a previous bill. The \$800. in Sept. is definitely an overpayment. If this checks with your records, would you be good enough to send a check to Steve in Malden which his secretary will take care of? We leave Saturday for Israel by way of London, Zurich, Athens and Istanbul.

I'm sorry that we have missed the show of American painting in Israel. I hope to see what art the Israelis are producing, but I'm told

not to expect too much.

Dave Aronson and the B.U. "boys" are on my neck to have another sale for the Scholarship Fund this spring. I vaguely recollect a show which was done in N.Y. several years ago, where the artist's names were covered and the buyers bought blind on a first come basis. All pictures were priced the same. If you know to what I refer, can you give me any information about it, and do you think it's a good idea for a Boston show?

I'd hate to repeat the show and have it be a flop, so I'm looking for a gimmick.

We'll be back the end of November, so I may not get to N.Y. before your Xmas show. Please hang one or two of your gems in some obscure corner for me.

We'll be staying at the Weizman Institute in Rehovoth should you think of someone or something we ought to see while we're in Israel. We'll be there 'til the 15th of November.

Hope that I've been able to give you some help on the status of our bill.

Sincerely,



October 20, 1959

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I finally had a chat with Mrs. Bidlitz and she sounded a little irritated because all the instructions — according to her — were sent to your office three or more weeks ago.

The picture is to be shipped to Canada. In her letter she enclosed the customs papers, etc., with full instructions about how to attach them and how to address the material.

She has just moved to New York and her address is 1050 Fifth Avenue. Her telephone number is TRafalgar 6-7024, in the event that your office has to follow up the matter.

And so, cherie.

EGM:ph

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October 10, 1969

Miss Jean M. Bigelow, Registrar
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Miss Bigelow:

I sent you a telegram yesterday after my unsuccessful attempt to reach you via telephone. Unfortunately I did not notice the date in your letter, as I assumed that our original arrangements corresponded with the dates given on the enclosed catalogue. I am very sorry.

Would it be possible for the truck to pick up the material on Monday, October 13th? We are opening a new show that afternoon with a party and it would be wonderful if all the objects were out of our way before then. If not, we shall have to make some other arrangements.

I am enclosing an itemized list of the pictures and sculptures which will be returned to you. We are listing also the Sheeler painting.

Sincerely yours,

EDH:pb

Enclosure

Mrs Edith Halpert
The Downtown Gallery
32 E 51 Street
New York 22, N. Y.

12 October 1959

Dear Mrs Halpert:

Enclosed is check for the Hound. Balance,
plus transportation, I will send next month.
Friends of ours in Englewood, N.J., have agreed
to accept shipment. Address: 116 TENAFLY
ROAD (Downstairs), Englewood, New Jersey.
Naturally before shipment I would want to be
notified and thereby prepare my friends to
receive the dog. Needless to say, my wife and
I are excited; this is our first large purchase
and is the jewel of our modest collection.
Again thank you for your assistance —

40 Perry St
NY 14

Sincerely yours,

M. J. Borze

J. GERALD COLE

Stratford House
500 West 6th Street
Austin, Texas

12 October 1959

Downtown Gallery
32 East 51st Street
New York, N.Y.

Gentlemen:

If I am not mistaken, you once handled the work of Lawrence Lebduka, one of the outstanding primitive painters of the twentieth century. I collected his work, and several canvases, listed as from the "Cole Collection", were exhibited in various galleries on 57th Street, back in the 40's.

I am writing to inquire whether you are interested in disposing of two works which I have here:

"Wild Horses", 24 x 30, framed by the artist -- a very decorative thing, full of color, and noted by the critics as one of Lebduka's best.

"Cows and Tiger Fighting", 14 x 18, framed by the artist--full of action and imagination.

If you are interested, I will send them to you on consignment, on the usual terms. If not, I should very much appreciate your indicating what gallery or galleries might handle these Lebdukas.

Thanking you in advance for your courtesy in this connection, I am,

Very truly yours,

J. Gerald Cole

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118 So. 4th St.
Wilmington N.C.

Dear Mrs. Halpert, Oct 12, 1955

I feel embarrassed not
to have answered your letter
sooner about my Kuniyoshi.

I have no fixed price
in mind and your regular
commission is perfectly alright
with me. However I don't
want to sell it for less
than I paid for it and
see no reason to do so.

The past month has
been hectic getting moved
and settled down here. This
house is still torn up.

Hope you are well.

With best regards.

Henry J. MacMillan

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Dear Edith

I use pencil, having a permanent. I seem to have so little free time like yourself. Am glad you phoned Miss Brigham for America's sake - what a mess that affair was. The two things missed, the more responsible jobs they are given - I sent a good hat box. A fine early wooden mantel clock, with a big knot of hair. A very fine quilt a very good looking rug - a small wooden Eagle. (Lore decoration asked for) Maybe some thing else, can't remember. Not a word of Edward, nothing, so I hope you is write a book - If it hadn't been for you I would not have sent a thing. Together is a great artist in my mind.

I believe the G.W. needlework should be kept as a pair. I would like both unless you prefer me only to have one if so you select.

I want to surprise you with my gallery. Am doing it absolutely myself. Then you can point me out my mistakes. Watson Jr. has been here for a week but Watson so frail. I have been on drugs for 3 weeks. He has 3000 a day.

poorly - we are reading, planting,
but know what I tried to
understand Thucan Thucan. He is a
dynamic. Like you are I I think too,
but no more.

So much love,

Affectionately,

Electro

Oct 12, 59.

Chelbuke.

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

October 12, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

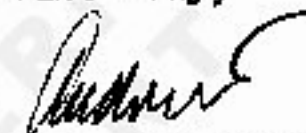
Dear Edith:

Thank you for your letter of October 3rd relative to the cancelled sculpture show. I did drop in to see you last Wednesday morning but found you out and got too involved in the afternoon to pay you a return visit as I had hoped.

The cancellation of the show is absolutely outrageous and I have written a strong letter to George Allen, Director of U.S.I.A., requesting an explanation and emphasizing that if arbitrary cancellation of exhibitions continues the program of the U.S.I.A. will be placed in serious jeopardy. This letter went out a week ago Tuesday and I have still received no reply. However, until I have had a reply or a reasonable time has elapsed, I would prefer not to discuss the matter with a newspaper reporter. I know of the cancellation of Fred Wight's show and I can tell you in confidence that a meeting has been called of various delegates from the American Association of Museum Directors, the American Association of Museums, and the College Art Association to discuss the whole matter of these cancellations. I shall let you know in due course what has happened.

In the meantime, my very best,

Sincerely,



Andrew C. Ritchie

ACR:ac

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Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 6-7800

October 13, 1959

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Children's Page
IRMA SIMONTON BLACK

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N Y

Dear Mrs. Halpert:

Just a note to let you know that we
received the Kamenov article, translation,
etc. and Mrs. Lipman asked me to tell you
that it was just fine.

Sincerely,

Mildred Koff

Mildred Koff
Executive Secretary

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DAVIS & CHENEY

ATTORNEYS AT LAW

68 MAIN STREET

DANBURY, CONNECTICUT

TELEPHONE
PIONEER 8-9261

WENDELL DAVIS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

October 13, 1959

Mrs. Edith G. Halpert
32 East 51 Street
New York, 22, New York

Dear Mrs. Halpert:

I am pleased to inform you that I have at last received the map of the property which you are acquiring from Nufer Bolmer. I enclose a copy herewith.

I propose to draw a deed from Mr. Bolmer to you; he has undertaken to come to my home to execute it, at which time I will pay him the balance due from our Trustee Account. I will run the title down to date prior to payment.

I will record the deed and the original of the map in the Newtown Land Records; the deed will be returned and I will forward it to you with our Certificate of Title upon its return, which takes about two weeks. The map remains permanently on file.

The deed will refer to the map for a description of the property, and will contain a recital that Mr. Bolmer is conveying to you all of the property which he obtained from Summers with the exception of the property conveyed to his brother. You will note that you are shown as the adjoining owner at the northwesterly corner.

The property actually contains 57.74 acres, or 7-3/4 acres more than was originally believed. Mr. Bennitt tells me that the land is not well adapted to Mr. Bolmer's original purpose, since it consists largely of swamp and ledge. He guesses that only about 15 acres are suitable for building.

In this connection, if in any year you would like to obtain a tax deduction for a charitable gift, the Newtown Forest Association is in existence for the purpose of holding title to land not suitable for building purposes, but which the owners have bought for protection. A gift of land to the Association is valuable as an income tax deduction in the year in which made, the portion deeded is no longer taxable to

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Mrs. Edith G. Halpert

-2-

October 13, 1959

the former owner by the Town, and the original purpose is fulfilled in that the Association will hold title indefinitely. If this suggestion is of any interest to you as to the portion of your property not suitable for building, I will be glad to discuss it further at any time.

Very truly yours,

Thomas S. Cheney

TLC:L

Enclosure

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

DIRECTOR OF EXHIBITS

October 13, 1959

pol
lucien
Dear Mrs. Halpert:

A note to thank you for your time and hospitality of last week. We were so behind schedule when lunch was over that it was impossible to stop back to see you, as much as we would have liked it.

Mrs. Stratton hasn't made any decisions but will let you know if something develops.

Bob Preusser, just in the office for a minute, sends his regards.

from the office on 10/13/59
Sincerely,

Jean Bullitt

Jean C. Bullitt
Museum Assistant

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

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October 13, 1959

MRS. DENISON HURLBUT HATCH
177 RIVERSIDE AVENUE
RIVERSIDE, CONNECTICUT

Dear Mrs. Halpert,

Thank you so much for your letter with the photographs enclosed. The pictures arrived in fine shape--they had been beautifully packaged and cared for. We are enjoying them very much.

Again with reference to "New England Woman." Our interest stems from the fact that we have and cherish highly two Denison family portraits. The Frick believes that "New England Woman," which you had, might have been painted by the same unknown artist. We understand that there was a photograph taken by Colten Photos (1277-2) and we wonder if you would be good enough to get us a copy of it. Naturally, we should be glad to pay for it.

We should also like to inquire the price of your pair of Ammi Phillips portraits as well as the still life scene of the dog looking out the window, which has been hanging in your gallery.

We enjoyed very much meeting you, Mrs. Halpert, and shall look forward to stopping in at the Gallery when we are in New York again.

Sincerely,

Laurel B. Hatch

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS

PHILADELPHIA 2

LOCUST 3-1877

Frank T. Howard, *President*

Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

Raymond T. Entenmann, *Curator of Schools*

October 13, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter, and the one which came from John Marin. I somehow feel a little uncomfortable concerning any apology from you. I suppose, however, there are rough spots over which we all have to mount, and we will try to remember only the good and forget the bad. You have been a good friend over a period of many years, and have given me tremendous help as the Academy shows have been organized year after year. I trust there will be many times in the future when we can be mutually helpful.

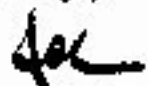
Now, to pick up the loose ends concerning this show.

I can understand Stuart's reaction to the showing of that very small, but good, picture of his. We dislike the prospect of having our show without a canvas of his, but I will let the whole matter rest with you, and I have given the Lincoln Warehouse instructions to accept a new Davis if one should come to you in time.

I am enclosing an additional card of invitation to cover the Goldin picture entitled Mediterranean Landscape.

Many thanks again.

Sincerely,


Joseph T. Fraser, Jr.,
Director.

JTF jr:ae
enclosure

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Norwalk Conn.
Oct. 27, 1959

(ATP)

The Dorchester Gallery,
32 East 51st Street,
New York 22, N. Y.

My dear Mrs. Halpert:-

Will you please return to me
the small photographs of the
Folk Art Wood Carving which
I sent to you.

Please address the letter to
Wilfred Thomas
Y. M. C. A.

Norwalk, Conn.

Thanking you for your
courtesies, I am,

Sincerely,
Wilfred Thomas

RTH
11/5



OFFICE OF
THE DIRECTOR

UNITED STATES INFORMATION AGENCY

WASHINGTON

October 13, 1959

Dear Mr. Ritchie:

Your letter of September 28 reached me upon my return from the meeting of the U. S. National Commission for UNESCO in Denver. The cancellation of the exhibit of American sculpture which you have been preparing for us distresses us as it does you. We are anxious to demonstrate abroad the wealth and breadth of American artistic achievement and we are, of course, anxious to maintain friendly and cooperative relations with the American art world.

Our problem is primarily lack of funds to meet all of the obligations this agency has to portray and interpret America to a world audience. In order to do this, in these changing times, we must remain flexible to meet many important needs and emergencies.

Specifically, in the case of the Sculpture exhibit, the funds which would be required to complete the assembly of the works, plus the continuing obligations needed to show the exhibit in many countries over a period of a year and a half, would amount to a considerable sum. We had to examine this expenditure in the light of what the same amount could make possible in promoting international understanding and explaining other U. S. foreign policy objectives to an audience more broad and comprehensive than the sculpture exhibit could reach.

As you know, we had planned to show the sculpture in Italy, along with an exhibit of paintings assembled by the St. Louis Museum. It was our decision that we could adequately fulfill the particular objective that was the goal of this joint exhibition by showing the painting exhibit alone. The funds released by not sending the sculpture with the paintings will make possible other important programs designed to reach groups of a different character.

Thus our decision to terminate the contract was based on the need to balance competing priorities in an austerity year. It in no way means that we are less interested in this side of our program but merely that, with less money available than anticipated, we had to siphon off some resources for other types of activities.

Mr. Andrew C. Ritchie
Yale University Art Gallery
1111 Chapel Street
New Haven 11, Connecticut

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

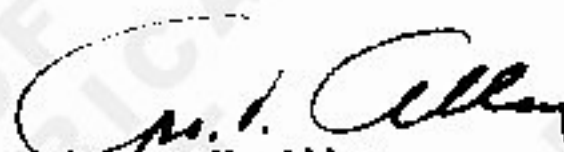
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- 2 -

I very much regret the inconvenience and embarrassment this situation has caused you and your associates and the institutions and private citizens who had consented to lend their works. I hope that our dilemma will be understood and that we may in the future again call on the kind and generous cooperation which all of you have shown us in this instance.

Please accept my thanks and warmest wishes.

Sincerely,



George V. Allen
Director

Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-7800

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October 14, 1959

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Children's Page
IRMA SIMONTON BLACK

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

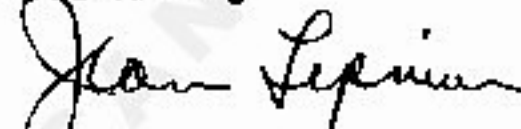
Dear Edith:

Here is a general idea for membership certificate for the ART IN AMERICA SOCIETY. This we think could well be larger - about 9 x 12. Anything Stuart Davis would do would be immensely appreciated. Or how about Charles Sheeler, if Stuart Davis will not do it - (but we hope he will)?

We all think well of your idea that grants-in-aid should not be limited to young artists - will revise plan accordingly.

Will you let me or Tony Bower know about Stuart Davis and above?

Cordially



Jean Lipman
Editor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1659 Waynecrest Drive
Beverly Hills, California
Oct. 14, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York City, New York

Dear Mrs. Halpert:

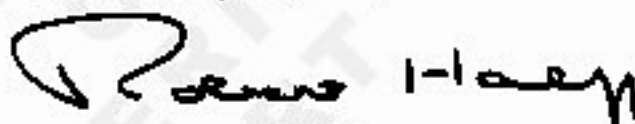
I had the "unveiling" of the Marin watercolor on Saturday and there is not a title on the back. It has, however, been reframed and it is possible the title was written on the back of the original mat.

As I mentioned, the size of the painting is 19" x 16" and I checked the original invoice from Martin Janis and the title he gave it was "Seascape Off Maine". I have talked to him since and he tells me he has had the painting since 1934 or 1935 and that it had been purchased by him from his brother, Sidney. His letter which accompanied the painting (Martin's) states that "to the best of my belief, this painting was in the John Quinn collection". He has said he will ask his brother more about the picture when he writes and if I hear anything further I will tell you.

Most important, I love the painting and it gives me so much pleasure. It would be interesting to find if it were from the Quinn collection but wherever it came from, it's a joy to own. Of course, the more you know about a picture and its background, the more interesting it is to you.

I do appreciate your kind letter and your help in giving me the additional information. Many many thanks. I look forward to meeting ~~if~~ you...if only New York weren't so far away that to me it's a seldom thing!

Sincerely yours,



Robert Halff

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BOLLINGEN SERIES

140 EAST 82ND STREET
NEW YORK 21, N.Y.

14 October 1959

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert,

I'm sorry I didn't answer your kind note of 22 September sooner, about the Kemenov article that mentions the Gilson book. In the meantime, ART IN AMERICA kindly made available to us both a photostat of the Russian article and a copy of the translation, and in turn I've sent copies to Professor Gilson (now living in retirement in France) and have shown them to interested persons here and at the National Gallery. It was very kind of you to tell me about this.

Yours sincerely,

William McGuire

Published for
BOLLINGEN FOUNDATION, INC.

October 14, 1959

Secretary to
Mr. Stephen A. Stone
392 Pearl Street
Malden, Massachusetts

Dear Miss:

Enclosed you will find a check for \$800 which we are returning at the request of Mrs. Stone. This represents an over-payment on the account with this Gallery.

Mrs. Stone also enquired about a \$600 payment on January 9, 1959.

March 3, 1959

Max Weber - Woolworth Building \$1200.

Payments:

June 13, 1958	\$600.
Jan 9 1959	600.

I hope this will straighten out the account.

Thank you

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

REAL ESTATE
INSURANCE

WHITEHALL 3-6169

October 15, 1959

Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Re: Ben Shahn: Prints & Drawings

Dear Edith:

In accordance with your request of September 30th, I have arranged for fine arts coverage in the amount of \$12,335. from September 30 to November 11, 1959 for your account in the Standard Fire Insurance Company on prints and drawings by Ben Shahn. This coverage is effective in transit to and from and while on the premises of the Leicester Galleries, Leicester Square, London, W. C., 2, England.

In lieu of issuing a policy, the insurance is effected by binder, a copy of which (together with itemized list) is enclosed for your records. Also enclosed is invoice in the amount of \$92.51.

How about that appointment, Edith, for next Wednesday or Thursday?

Sincerely,

Ted
Theodore D. Taussig

TDT:ms
enc.

14 October 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Mrs. Halpert:

I hope to be in New York in November and definitely plan to see you about the Precisionist exhibition. I might add that we are still wrestling with titles for the show, but are serene enough about deciding on a good one very soon.

I had a somewhat grudging letter from Georgia O'Keeffe who suggested that I come and see her. That pleases me very much; I would like to spend sometime with her as I would with Sheeler and discuss her work and ideas with her. Of course, I greatly value your help on all of this, and hope that you will be pleased with the final result of the exhibition itself.

I am rummaging through rolls of microfilm sent out from Detroit; these are extremely helpful.

The American Art Fellowship did come to me and I want to express my great appreciation to you. As I mentioned during our conversation in New York, the idea of working with this particular group of artists seems like such a good one and I am delighted to have this confirmed through such encouragement.

With best regards,

Sincerely,



Martin Friedman
Curator

mf:lc

Information regarding sales transactions, responsible for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or it can be assumed that the information 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

THE PRECISIONISTS - Circulating Exhibition Schedule 10/10/59.

1960 November 13 - December 25 (6 weeks); Preview November 12

Confirmed WALKER ART CENTER

(c. 4 weeks for packing and shipping)

1961 January 24 - March 5 (6 weeks)

Confirmed 9/2/59 WHITNEY MUSEUM OF AMERICAN ART

(3 weeks for packing and shipping)

March 26 - May 7 (6 weeks)

Confirmed 9/2/59 DETROIT INSTITUTE OF ARTS

(3 weeks for packing and shipping)

May 28 - July 9 (6 weeks)

Confirmed 9/2/59 SAN FRANCISCO MUSEUM OF ART

(3 weeks for packing and shipping)

early September - late October

Confirmed 9/2/59 LOS ANGELES COUNTY MUSEUM

DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 26, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY
James E. Lofstrom, M. D.

October 15, 1959

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, 22, New York

Dear Miss Halpert:

Enclosed is the check for the balance of our account.
I am glad that I did not have to delay in making payment.
I am also enclosing the signed invoices. The Marin arrived
in perfect condition to greet us on our return from a trip to
New England. We are extremely fond of it.

Do you have any additional information about the De Muth
as far as the particular painting is concerned. If so, and you
have time, drop me a line, and thank you for our courtesy and
assistance.

Sincerely yours,


James E. Lofstrom, M. D.

jel.rdp

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 15, 1959

MRS. JOHN ROOD

1650 DUPONT AVENUE SOUTH MINNEAPOLIS 5, MINNESOTA

Dear Edith

We are looking forward to
your coming to the Walker
to speak to the Collector's Club
on Saturday, December 19th.

John and I hope you will
stay with us. You know

we are close by - We want you
to see how much we enjoy

our "backside" & how often

I look at the blue sky, right

here in my office. Perhaps

you can arrive Friday, 12/18 to

our telephone with us. But
wherever you can come resting
as you can remain, we will
be happy to have you.

Affectionately,
Dorothy Ford.

Thursday -
October 15th.

THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TAYLOR 4-1812

October 15, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In anticipation of sales from the drawing exhibition in Witte Museum, November 8-29th, we would like your advice concerning an allowable sales commission for the local sponsoring organization, the San Antonio Art League.

Thank you for your attention, and, of course, for the drawings.

Sincerely,

Martha Utterback
Martha Utterback
Curator of Art

MU:rb

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET



NEW YORK 19, N. Y.

Dear Edith,

Louisa + I will be delighted
to come to your reception on
October 19. I suspect it will be
much more fun than the
Guggenheim opening we're waiting
up to later — and will fortify
us nicely.

Yours,
Jack

Oct. 15, '59

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October 18, 1968

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

The Dial Exhibition closes today and I am writing to tell you how grateful we are for your generous loan.

It may interest you to know that the exhibition, which was held for a period of four weeks, created tremendous interest in New York and we are delighted with the success. Again, many thanks.

The Hershfield SPRING THAW is being packed and shipped to you on Tuesday of this coming week. A receipt card is enclosed for your convenience.

Sincerely yours,

EGH:ph

Enclosure

202
October 16, 1959

Mr. D. Grant Baird
124 Center Road
Bedford, Ohio

Dear Mr. Baird:

Thank you for your letter and check. A receipted invoice is enclosed.

In May of 1951, we held an exhibition here under the title of "Newcomers," with the subtitle, "First Showing of a New Generation." I traveled around the country and selected young, unknown artists from eighteen states. It was a completely hand-chosen show. This was the occasion of Donald Thrall's introduction to the New York public. He resides in Detroit, Michigan, and has developed a considerable reputation. According to our records, he was born in 1918. The picture you acquired was a much later purchase as we followed his development for a number of years until we decided to concentrate on the older "modern masters."

I hope this is the information you desired. I hope, too, that when you are in New York you will drop in to see us.

Sincerely yours,

EGH:pb

Enclosure

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October 18, 1959

Mr. J. Gerald Cole
Stratford House
500 West 6th Street
Austin, Texas

Dear Mr. Cole:

Although I am familiar with the work of Lawrence Lablusch, we never represented him nor had any of his paintings in our possession.

I would suggest that you get in touch with the Gallery St. Etienne, 46 West 57th Street, who may be interested.

Sincerely yours,

EGH:ph

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October 18, 1958

Mr. Jacob Schulman
George J. Dorfman & Company
Glenview, New York

Dear Mr. Schulman:

As you requested, I am sending you three copies of the power of attorney documents, fully signed, witnessed, and sealed.

The corporation tax return will be forwarded shortly. My accountant promised to let me have it within the next two or three days.

I am very pleased with the prospect of the spin-off arrangement, as it will safeguard the works of art for future gift.

My best regards.

Sincerely yours,

EGH:pb

Enclosures

Ebenhart . . . Antiques

CHINA

GLASSWARE

BRIC-A-BRAC

FURNITURE

SILVER

LAMPS, Etc.

169 CHERRY STREET
BURLINGTON, VERMONT
Phone 2-3734

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October 16, 1959

The Downtown Gallery
32 East 51st Street
New York 22, New York

Att: Edith Gregor Halpert

Dear Miss Halpert:

Just as a reminder, we want to tell you that we have not heard from you in reference to our letter of October 6th, quoting you a price of \$425.00 for the painting (pastel).

Hoping to hear from you favorably.

Sincerely yours,



JOSEPH EBENHART

Ret 10/28/59



State of New Jersey
MONTCLAIR STATE COLLEGE
UPPER MONTCLAIR, NEW JERSEY
October 16, 1959

Exhibition Director
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Sir:

If the sculpture Laboratory at Montclair State College is not already in your mailing list of exhibition announcements, we would appreciate your including it for the coming year.

We post all announcements on the bulletin board and encourage students and faculty to attend exhibitions as they occur. Many thanks.

Sincerely,

A handwritten signature in cursive script, reading "J.P. Harris".

J.P. Harris
Assistant Professor
Fine Arts Department

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October 18, 1959

Mr. William Lieberman
The Abby Aldrich Rockefeller Print Room
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Bill:

The Dial Exhibition closes today and I am writing to tell you how grateful we are for your generous loan.

It may interest you to know that the exhibition, which was held for a period of four weeks, created tremendous interest in New York and we are delighted with the success. Again, many thanks.

The Belless lithograph is being delivered to you on Tuesday of this coming week.

Sincerely yours,

EGH:ph

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October 16, 1959

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Philadelphia, Pennsylvania

Dear Henri:

The Dial Exhibition closes today and I am writing to tell you how grateful we are for your generous loan.

It may interest you to know that the exhibition, which was held for a period of four weeks, created tremendous interest in New York and we are delighted with the success. Again, many thanks.

The Marin watercolor is being packed and shipped to you on Tuesday of this coming week. A receipt card is enclosed for your convenience.

Sincerely yours,

EGH:ph

Enclosure

October 16, 1959

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 Twenty-First Street, N. W.
Washington 9, D. C.

Dear Mr. Phillips:

The Dial Exhibition closes today and I am writing to tell you how grateful we are for your generous loan.

It may interest you to know that the exhibition, which was held for a period of four weeks, created tremendous interest in New York and we are delighted with the success. Again, many thanks.

The two paintings are being packed and shipped to you on Tuesday of this coming week. A receipt card is enclosed for your convenience.

Sincerely yours,

EGH:pb

Enclosure

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October 16, 1959

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1180 State Street
Santa Barbara, California

Dear Mr. Foster:

The exhibition of the Dial Collection closes today and we are following your instructions in including the Sheeler painting, Still Life with Fitcher and Peaches, in the shipment to Worcester. A receipt will be sent to you by the museum registrar, no doubt.

May I take this occasion to thank you for your kindness in lending this very handsome Sheeler for the exhibition. It contributed greatly to its success.

My best regards.

Sincerely yours,

EGH:ph

Copy to Miss Jean M. Bigelow, Registrar
Worcester Art Museum

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not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

POL

October 18, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, W. 1, England

Dear Mr. Munsing:

Thank you for your letter.

We shall be very glad to cooperate with you by sending you our
press releases, together with catalogues of future exhibitions.
We are sole agents for the artists whose names are printed below
but also have a good many others, including the younger group.
If at any time you should desire a feature, we can send you
photographs, biographical notes, et cetera, on any of the artists
you may select.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 16, 1959

Dr. and Mrs. Louis R. Wasserman
1200 Fifth Avenue
New York, N. Y.

Dear Dr. and Mrs. Wassermans:

The Dial Exhibition closes today and we are arranging to deliver the Marsden Hartley painting, NEW MEXICO RECOLLECTIONS #2, on Monday, October 19th.

May I express my deep appreciation to you for your gracious cooperation in lending this very fine painting for exhibition here. It helped tremendously in the enthusiastic reception of the show.

I hope that I shall have the pleasure of a visit from you in the very near future.

Sincerely yours,

EGH:ph

October 16, 1969

Dr. James Sibley Watson
c/o Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Dr. Watson:

The Dial Exhibition closes today and I am writing to tell you how grateful we are for your generous loans.

It may interest you to know that the exhibition, which was held for a period of four weeks, created tremendous interest in New York and we are delighted with the success. Again, many thanks.

The Fascin MALTESE FAMILY and the Hildegard Watson A DRAWING are being packed and shipped to you on Tuesday of this coming week. A receipt card is enclosed for your convenience.

Sincerely yours,

EOH:ph

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLBY COLLEGE

WATERVILLE, MAINE

October 19, 1959

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The opening of the Inaugural Exhibition in the gallery of the new Bixler Art and Music Center at Colby exceeded our fondest hopes. Nearly two hundred people, many of them from Boston and New York, attended the preview and dedication ceremonies. Your many friends wished that you could have been with us for the occasion.

I am enclosing for you a copy of the catalogue of the Inaugural Exhibition. I think that you will find it of considerable interest.

Bill Cummings and I are hoping that later in the fall we will have an opportunity to meet informally with our New York members of the Advisory Council. We look forward to exchanging ideas and discussing plans for the future.

In the meantime, this letter brings not only the catalogue, but our renewed thanks for your interest and your gifts to the Collection.

Sincerely,

Edith K. Jette

Edith K. Jette, Chairman
Friends of Art at Colby Program

EKJ:fm
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DE PAUW UNIVERSITY
GREENCASTLE, INDIANA

October 19, 1959

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Our First Annual Drawing Exhibition is a great success due in a large part to Miss Georgia O'Keeffe's and Mr. Ben Shahn's participation and efforts, and their fine drawings which you were so kind to send us. I am enclosing a copy of the story from the local newspaper, although there were several other stories and publicity throughout the state and midwest papers.

I have also enclosed a copy of the catalogue of the drawing exhibition and slides taken of Miss O'Keeffe's and Mr. Shahn's drawings in our art gallery. The students, faculty, alumni, and high school and grade school children, as well as the people of the community and state, have all been thrilled over the exhibition. Art groups and organizations throughout the state are planning to visit the show.

As we hope to hold this invitational drawing exhibition annually, we know you will have suggestions as to whom among America's great draughtsmen we can invite for next year's show. For example, Andrew Wyeth, Eugene Savage, and several others have been mentioned. Our main difficulty is the present address of these artists and we would like to invite them as soon as possible. Any help you can give us will be greatly appreciated. As this show grows in interest and reputation, we hope to add purchase prizes to it.

I am sure the exhibition of these drawings this year has had a terrific cultural impact on our students, and we want to thank Mr. Shahn and Miss O'Keeffe again for their participation. We will return the drawings the first week in November. Thank you again.

Sincerely,

A. Reid
Winsey

A. Reid Winsey
Head of the Art Department

ARW: lml
Encs.

P.S. GEORGIA O'KEEFFE'S
DRAWING FASCINATED OUR
STUDENTS IN DESIGN. PLEASE THANK HER
PERSONALLY FOR US.

Sincerely,

A. Reid Winsey

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JEAN DELADOUR
DIRECTOR

COUNTY OF LOS ANGELES
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

D. F. DENHINE
ASSISTANT DIRECTOR

October 19, 1959

Mrs. Edith Greger Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Will you please send Mr. Davis' Premiere on
approval at your earliest convenience.
Thank you for writing about it.

Congratulations on your tour of duty in
Russia. You handled the situations admirably
and with style.

Yours sincerely,

James Elliott

James Elliott
Assistant Chief Curator
of Art

JE:ft

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*The Congregation Emanu-El
Arguello Boulevard and Lake Street
San Francisco*

October 20, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Having just seen two magnificent prints by Mr. Shahn at the California Palace of the Legion of Honor in the exhibit, "American Prints Today - 1959," sponsored by the Achenbach Foundation, I suddenly realized that I had not heard from you in response to my letter of June 1.

You had asked me to write again at that time for a possibly more hopeful word on collecting an exhibit by Mr. Shahn to be shown at the Temple Emanu-El Museum. As I may have mentioned before, we have exhibit space for approximately fifty to seventy-five pictures of print size. In the event paintings are too difficult to obtain, how about a print and drawing show?

Please let me hear from you.

Cordially,

Lilly Weil Jaffe

Lilly Weil Jaffe
Curator
Temple Emanu-El Museum

LWJ/es

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

260 CUMBERLAND STREET, BROOKLYN 5, NEW YORK

October 20, 1959

Dear Mrs. Halpert,

Boorish, I must seem to you. I did wish to visit ^{at length} The Downtown Gallery on September 21st and ~~the~~ its preview reception for THE DIAL AND ITS COLLECTION. I hear of the exhibition and what you have done for it, with unanimous enthusiasm from persons and custodians (proprietors, I mean) of other galleries. I shall - I must see it ^{at} before it closes. I hope when I come, I may see you. If not, may I say, the invitation to the reception seems a thing for exhibition - a thing of elegance indeed.

Sincerely yours,

Marianne Moore

Marianne Moore

Have I said? perhaps not - I seem a curiosity of unhelpfulness, Lincoln Kirstein is asking that my bust be returned not to him, but to The Metropolitan Museum Lachaise Collection to which he is giving it. I think I explained this to Miss Louise Dresser of the Worcester Museum and to W.S. Budworth of 424 West 52nd Street (who transported it from my building to Worcester).

52

SAN FRANCISCO MUSEUM OF ART

Civic Center San Francisco 2, California

Hemlock 1-2040

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October 20, 1959

Miss Ann S. Brown, Registrar
UCLA Art Galleries
University of California
Los Angeles 24, California

Dear Miss Brown:

You may put your mind at rest - we have received the papers from Mrs. Eidlitz for clearance to Canada, as well as the exact address. I am sorry I couldn't let you know sooner, but we have not had the information too long, and also, it went to another department, and I did not trace it immediately. But all is in order now.

We are starting to pack the show, and hope to get some out this week, with the remainder next week. Our exhibition and activities schedule was crowded beyond belief, and we have not had a moment to start packing. Things are easing up a bit now, and the job should not take too long.

Thanks for keeping us informed of details. I'll let you know when the shipment has been shipped.

Sincerely yours,

(signed)
Katherine Baker
Administrator

KB;j

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1939

Mrs. James Beattie
29 Mountain Shadows
Scottsdale, Arizona

Dear Mrs. Beattie:

Please forgive me for not having answered your letter earlier. I have been out of town.

Indeed we shall be very glad to cooperate with you in connection with your exhibition at the new Phoenix Art Museum.

Since Dr. Hinkhouse will be here to make the selections and since we cannot guarantee to hold anything until February — a period of three or four months — do you think it necessary to have photographs forwarded to you at this time? It seems unlikely that many of the pictures will still be in our possession then. However, if you would like to specify the names of the artists who interest you most — I am referring to the list printed below — I shall try to send you a few existing catalogues of those which have been illustrated.

Sincerely yours,

EOH:ph

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October 21, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This letter will introduce Mrs. Earl A. Charlton, of Milwaukee, Wisconsin.

Mrs. Charlton has expressed an interest in seeing the work of Georgia O'Keeffe, and possibly some other items.

We know you will extend every help and courtesy to her.

With all very best regards,

Cordially yours,

BRESLER GALLERIES

Richard Palmer

RP:ppp

THE BUTLER INSTITUTE OF AMERICAN ART



RJ.3-1711 • 524 Wick Avenue,
YOUNGSTOWN • OHIO

October 21st, 1959

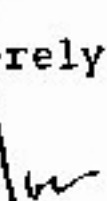
Mrs. Edith Halpert
32 E. 51st St.,
New York, N. Y.

Dear Edith:

We have just been given a cash gift
of no tremendous denomination, for the ex-
plicit purpose of purchasing American Draw-
ings.

Have you any suggestions?

Sincerely yours,


Jos. G. Butler,
Director.

JGB:MC

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2500
837
1666

516 East 78 Street

New York 21, New York

October 21, 1959

L. Allen

Downtown Gallery

32 East 51 Street

New York 22, New York

Dear Mr. Allen:

Last spring I left with you a check for
\$15 as deposit on a Ben Shahn print "Scientist".

I was away all summer and must apologize
for being so negligent about the unsettled account.

Are you still holding the print? If so

I will forward the \$20 balance. If you are

not, perhaps I can apply the \$15 towards
some other purchase.

Very truly yours

Mary G. Hamilton

(Mrs. H. R. Hamilton)

36 W 56

Summit

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96:30-

480
4
1920.

JOSEPH H. HIRSHHORN COLLECTION

ABRAM LERNER, CURATOR

OFFICE: 24 EAST 67TH STREET, NEW YORK 21

TELEPHONE: TR 9-7186

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

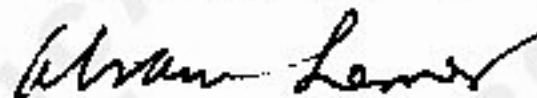
October 21, 1959

Dear Mrs. Halpert:

Enclosed please find the photographs of the Max Weber's in Mr. Hirshhorn's Collection which I promised to send to you.

With best regards, I am

Sincerely yours,



Abram Lerner

AL:mc

October 21, 1958

Mr. Tom Jones, Director
Fine Arts Department
International Business Machines Corp.
590 Madison Avenue
New York 22, N. Y.

Dear Mr. Jones:

I am writing to you at the suggestion of Erwin Barrie.

He mentioned that he discussed the matter with you a few days ago. I am referring to our request for the loan of the Max Weber painting entitled THE GUITARIST for a one-man exhibition we have scheduled for the period of November 10th to December 6th. Naturally, we shall plan our hanging considerably earlier but have to have the painting in our possession not later than November 5th. Both the artist and the gallery will be most grateful for your cooperation.

As the catalogue is under preparation at the present time, won't you be good enough to let me have your decision very shortly.

Many thanks for your cooperation.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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PAINTINGS	PRINTS	ETCHINGS
<p>10.21.59 Dear Mr. Allen, I took inventory of the Shahn prints and I have sold the following: Algerian Memory, \$35., 2 Phoenix, \$20. each, and 2 Wheatfields, but these were sold at \$75. ea. before I knew about the change in price. I am still waiting for the Pippin.</p>		
<p>Cordially, Darby Bannard</p>		
<p>The Little Gallery Phone WA 4-0395 39 Palmer Sq. West, Princeton, N. J.</p>		

135
10/21/59
1370

METAL FRAMES

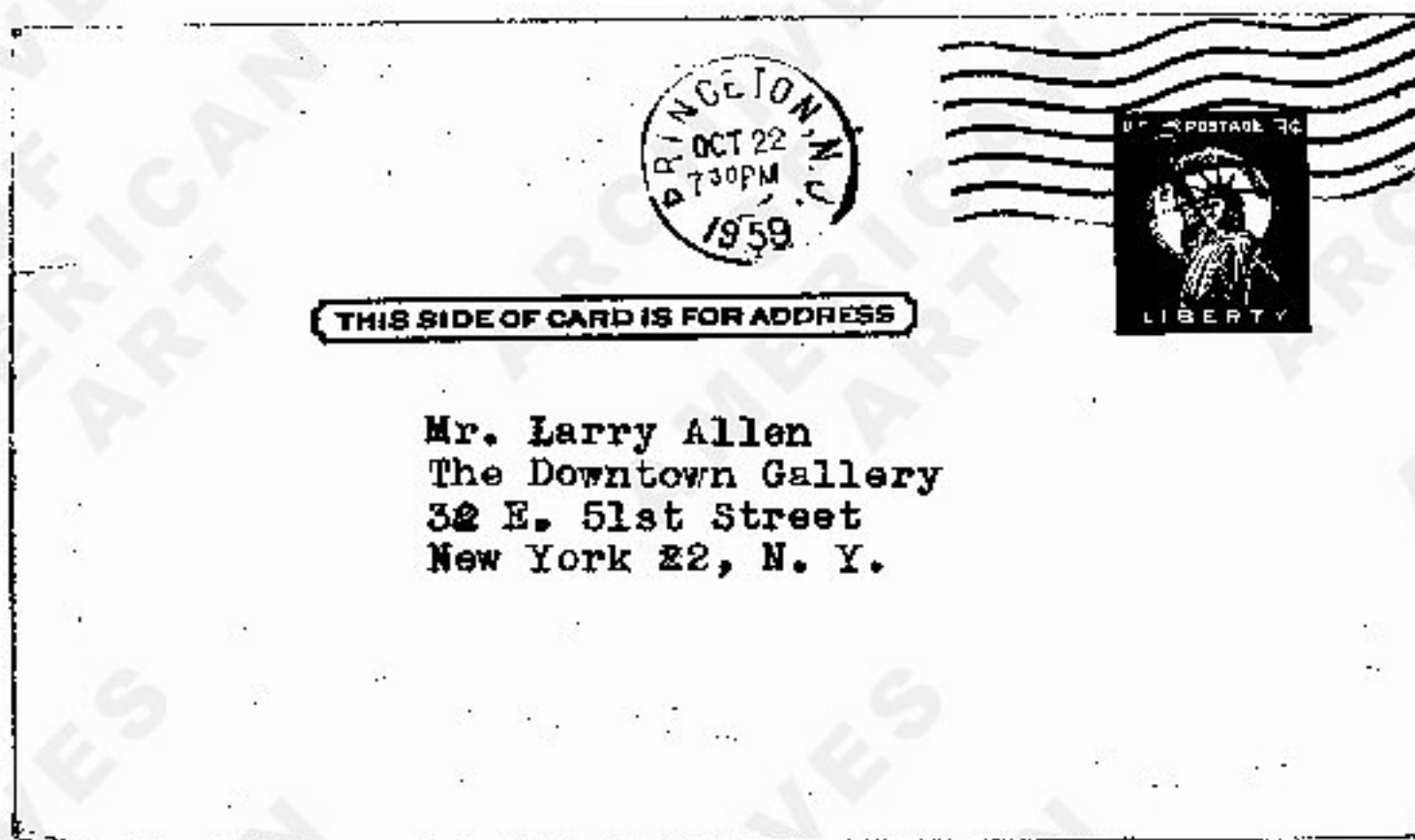
LEATHER FRAMES

FRAMING

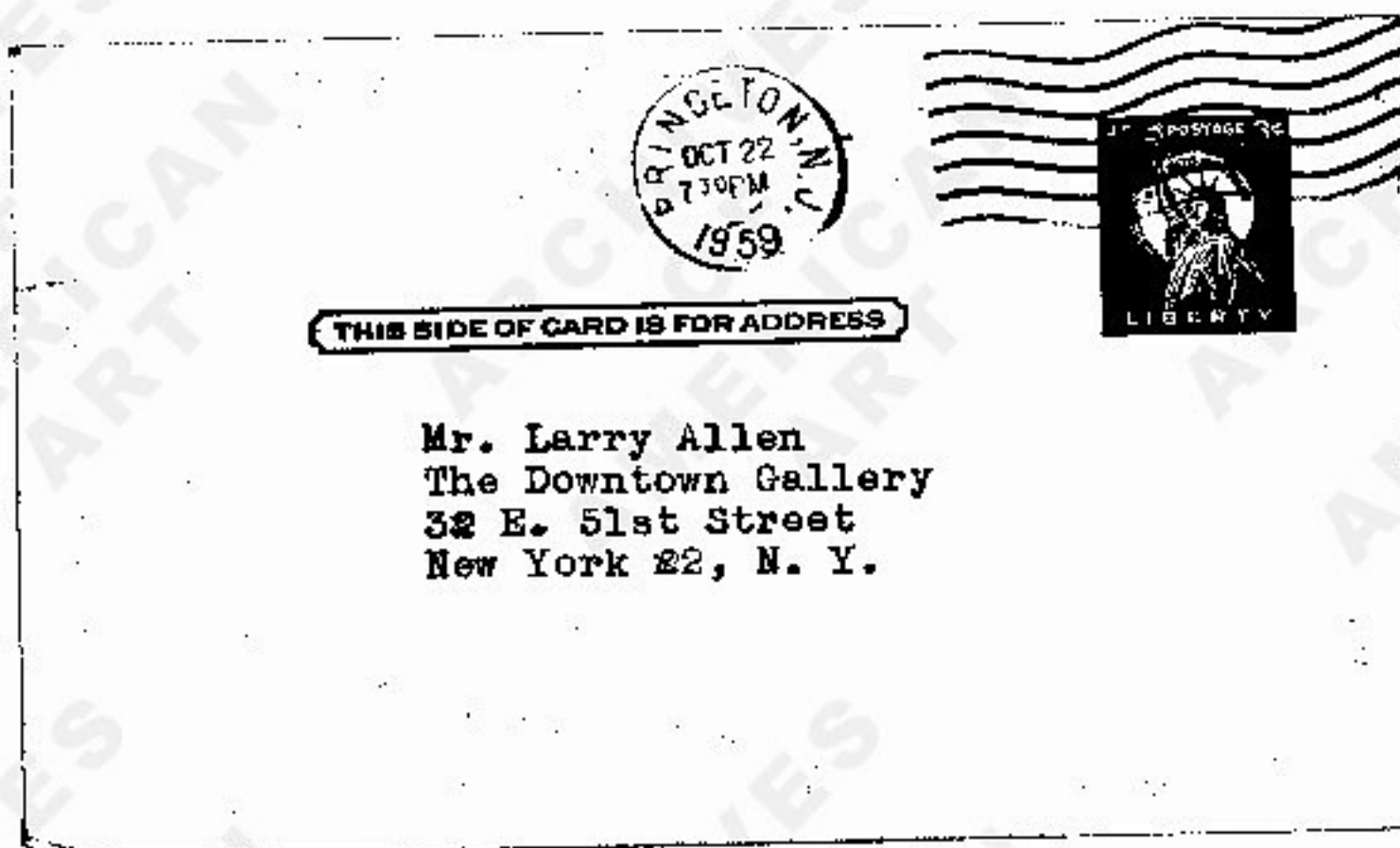
EXHIBITIONS

GOLD LEAFING

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not to publishing information regarding sales transactions.
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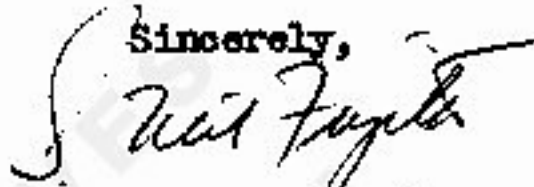
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1958

Dear Edith:

These are works that Ben has done for me. There is an additional drawing which he did for the "Three Penny Opera" which I would also like to consider for the exhibition.

Sincerely,



S. NEIL FUJITA
Director of
Design & Packaging

SNF:sa

Miss Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

*P.O.
Purkins*

October 22, 1959

Mrs. Beatrice Reader
Public Relations Department
Pines Publications Inc.
355 Lexington Avenue
New York 17, N. Y.

Dear Mrs. Reader:

Indeed we shall be very glad to cooperate with you in connection with your magazine entitled **READING TODAY**. I am enclosing a catalogue of our current exhibition, which will give you some idea of the works shown in the current exhibition and the complete list of artists for whom we are sole agents.

If you plan to have an art section and/or comments about exhibitions or specific paintings and sculptures, there will be no charge for reproductions other than the cost of the photographs. Where there is a negative in existence, and the majority of the works we have are photographed, the sum involved will be \$1 per print, plus mailing charges. Perhaps you would like to come in some day and go through our photographic records in order to acquaint yourself with the material. In any event, please let us know what material you desire and when you want to have it mailed to you.

Sincerely yours,

BGE:pb
Enclosure

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Price in publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1959

Mrs. Selden Washington, Jr.
2232 Scottswood Avenue
Toledo 10, Ohio

Dear Mrs. Washington:

We shall be very glad to cooperate with you and if you will let me know how many prints you would like to have, I can make a selection for you -- including serigraphs by Ben Shahn, lithographs by Max Weber, and a few drawings by the younger artists, whose prices are almost comparable to the prints.

In all such cases, we allow the usual museum commission or discount amount to 10% of the sales price.

As soon as I hear from you as to the quantity, shipping arrangements, etc., a list will be sent. Incidentally, in such instances, the consignee pays the packing and shipping charges as well as the insurance premium. Also, for your information, a number of museums add a fee for this service to the local buyers.

Sincerely yours,

EGH:ph

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October 22, 1969

Miss Martha Utterback
Curator of Art
Witte Memorial Museum
Brackenridge Park
San Antonio 9, Texas

Dear Miss Utterback:

I am so sorry the information was not listed on our consignment invoice.

The standard commission and/or discount to all museums and art organizations is 10%.

Thus, if you will add that to our invoice, I shall be most grateful to you. I hope the show is a great success.

Sincerely yours,

RSH:pb

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

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October 22, 1959

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st St.,
New York City 22

Dear Mrs. Halpert:

Enclosed are our Loan Agreement forms and lists of the Rattner works you have agreed to lend to his retrospective.

On the carbon copy of the List please indicate sales prices, and if different, insurance valuations. Please return this list with the original of the Loan Agreement Form when they have been filled out.

Many thanks for all your help and cooperation. Without it, as you know, there would be no exhibition.

Sincerely,

Robert H. Luck
Special Representative

encls.



AMERICAN INSTITUTE OF DECORATORS NEW YORK CHAPTER

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MR. JAMES J. SWEENEY
MAYOR & MRS. ROBERT F. WAGNER
MR. & MRS. HUDSON D. WALKER
MRS. VANDERBILT WEBB

October 22, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

This is to acknowledge that we are borrowing from your esteemed gallery for show and sale on a commission basis the following items:

1. RATTNER...
"Old Shoes Arrangement # 4", 1954, oil
21 x 29 \$2500.00
2. MARIN...
"Boat and Sea with September Sky", 1938,
watercolor, 16 x 21 \$2200.00

The above will be shown at the Exhibition called "Art to Live With", at the Owens-Corning Fibreglas Pavilion Fabric Center, 717 Fifth Avenue, New York, N.Y., which will be November 4th through November 11th. The pictures will be insured for the full value and the commission will be 10%.

We shall notify you as to the exact date we will pick up these works of art, but please have them ready for pickup by October 28th.

Sincerely,

Olga A. Thenen
Olga Thenen
Chairman of the Art Committee

P.S. There will be a breakfast for the Press and Exhibiting Artists from 9 to 12 AM, Wednesday, November 4th, 1959 at Owens-Corning Fibreglas Pavilion Fabric Center, 717 Fifth Avenue. Please come.

O.T.

OT:jo

OFFICERS 1959-60

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NA153 PD=FAX CHICAGO ILL 22 14OPMC=

MRS EDITH G HALPERT, THE DOWNTOWN GALLERY=

32 EAST 51 ST=

1959 OCT 22 PM 4 06

PLEASE PHONE BUDWORTH TO PICK UP SHAHN, ANGER FOR
PROMPT SHIPMENT TO US. MANY THANKS=

FREDERICK A SWEET THE ART INSTITUTE OF CHICAGO=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET NEW BRITAIN, CONNECTICUT

SANFORD LOW
DIRECTOR

MRS. WILLIAM E. BENTLEY
CUSTODIAN

R. E. PRITCHARD
CHAIRMAN ART COMMITTEE

10/22/59

Dear Edith,

I plan to be in the city on Friday the 30th and will stop in to see you with a photo of our Maria which I am sure you will remember. I hope you will be in, but if not, will leave the photo, and will await later recommendations for an exchange.

With best wishes,

Sandy

GG

Dear Mrs. Harpant,

Please accept my belated
thanks for a very nice evening
and a simply superb dinner.
I am still trying to decide
with what the dressing was
seasoned. (what an awful
sentence construction). It was
delicious.

We both so much enjoyed hearing about your trip to Russia. We met some friends the other evening who had been to Russia this summer and they too were quite enthusiastic about the art exhibition.

Many thanks again

Sincerely,

Jean Newman

October 23, 1959

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October 22, 1959

Mr. Arthur D. Emil
20 Broadway
New York 6, N. Y.

Dear Mr. Emil:

Please forgive me for being so slow in replying to your letter. I have been so involved with the "Russian business" that I have sadly neglected my own work including the correspondence.

Under separate cover I am sending you the New York Times special insert featuring the 100 Church Street project, including a complete record — in reproduction — of the paintings commissioned for this project. A publicity release is included. Unfortunately we have only one set of the reviews which appeared in the various newspapers and periodicals. All the duplicates were forwarded to Mr. Erwin S. Wolfson. I am sure that if your secretary would get in touch with either Mr. Wolfson or Mr. William Zimmerman, his associate, a complete file of the reviews will be forwarded to you at her request.

Incidentally, did you get in touch with Leigh Black who purchased a large number of paintings for the Inland Steel Building? Of course there are many others but I do not know how inclusive the project is. Please let me know if there is anything I can do to help.

Sincerely yours,

EGH:pb

October 22, 1959

Mr. George Friedland
Food Fair Stores
2023 East Allegheny Avenue
Philadelphia, Pennsylvania

Dear Mr. Friedland:

In going through my follow-up file, I came across a letter dated February 24, 1959, referring to three photographs of paintings by Ben Shahn which were sent to you at that time, as a result of your inquiry and expression of interest in the work of this artist.

By this time, all three paintings have been sold, but we have a new example in our current exhibition which may be of interest to you. A photograph is enclosed.

If, by any chance, you brought the three prints from Florida to Philadelphia, we shall be glad to have them for our records. If not, it is of no consequence. And if you are planning to be in New York very shortly, I should very much like to have you see this new painting which he calls Study for a Mural. It is a composite of elements from several paintings produced in the past five or six years and a very important, inclusive example of his work. It is also the only painting available, other than Cat's Cradle which will be on view at the Pennsylvania Academy in the very near future. You might like to look at the latter as well, but I think you will find it of interest to compare the two — if you are still interested in acquiring a painting by Ben Shahn.

Sincerely yours,

EGH:pb
Enclosure

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October 22, 1959

Mrs. Alma L. Haring
22200 Detroit Road
Rocky River 16, Ohio

Dear Mrs. Haring:

If you will be good enough to send me a photograph of the painting by Zorach referred to in your letter, I shall be very glad to give you the information you request.

Sincerely yours,

EGH:pb

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October 22, 1959

PO L
recom. by Eisenstat
to James EH

Mr. Clyde Hurtt
77 Atterbrook
Kirkwood 22, Missouri

Dear Mr. Hurtt:

We have been so preoccupied with the preparation and opening of our current exhibition, a catalogue of which is now enclosed, that I did not have a chance to assemble the photographs I promised.

Under separate cover, you will receive the O'Keeffe, Marin, and Hartley prints, together with all the pertinent data. Would you be good enough to return these photographs to us at your convenience. Incidentally, if any of these interest you sufficiently, we shall be very glad to send the original paintings on approval to Kirkwood. The only obligation is the cost of packing and shipping. Won't you please let me know. And I look forward to your next visit, when you are next in New York.

Sincerely yours,

EGH:ph

October 22, 1959

Mrs. Everett H. Jones
330 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

I am so sorry to have delayed my reply to your very nice letter.

Although I have been back for some time, I have been deeply involved in the "Russian business" and have sadly neglected my own work including the correspondence.

I cannot tell you how sorry I am that Bishop Jones had been ill but am pleased that he has fully recovered and that you are back in San Antonio.

We don't mind at all the unusual error you made and unless you have something in mind for acquisition and would prefer to retain credit on our books, I shall be very glad to forward the refund at once. Won't you please let me know. Strangely enough, two other clients made the same mistake and I was beginning to suspect that our records were wrong but it was much more pleasant to find the contrary.

When you and Bishop Jones come to New York, do let me know in advance so we can spend a bit of time together, and I shall be delighted to relate some of my experiences in Russia and reactions. Physically it was a dreadful experience as I collapsed on my return from sheer fatigue; otherwise it was most fascinating and furnished me with a great deal of valuable material, to say nothing of "food for thought" as to the relative virtues and effects of two contrasting systems on the peoples of each country.

I hope that both you and Bishop Jones are enjoying excellent health and will be coming to New York in the near future. I so much enjoy your visits.

My best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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October 22, 1958

Dr. Stephen S. Kayser, Curator
Jewish Museum
1109 Fifth Avenue
New York, N. Y.

Dear Dr. Kayser:

As I advised you when we met at the Zorach exhibition, Mr. Grantenstein purchased the head of Moses, by Zorach, for the same temple in New Haven where the Shalm drawing now on loan to you will be installed.

We thought you might be interested in having the sculpture on exhibition at the Jewish Museum until the completion of the temple -- through the courtesy of Mr. Grantenstein. If so, will you please let me know at your convenience, advising me at the same time when you would like to send for it, so that we may make the necessary arrangements.

In all the excitement of the opening, I completely forgot to give you the information you requested regarding the stone head which interested you. The information is now listed below. The figure, of course, is subject to the customary 10% discount allowed all museums.

It was so nice to see you at the Whitney. My very best regards.

Sincerely yours,

P.S. May I add my compliments for the excellent article you wrote about Weber and his exhibition at the Newark Museum.

Head
1954
\$2000.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1959

Mr. Sylvan Lang
1500 Milam Building
San Antonio, Texas

Dear Sylvan:

As you will note by referring to the date on the enclosed invoice, I am a little late in writing to you. However, I am sure you don't mind since the payment is not to be made until 1960.

The exhibition at the Michigan State University, where the painting was sent, will close in a month or so, and after fixing up the frame, etc., the Davis will be sent to you directly. I am attaching a personal note which completes the transaction.

As you know, I got a glimpse of Mary and your daughter but unfortunately could not show the latter the paintings which interested her. Stuart is working hard and I hope to have something in the near future to make her happy.

My very best regards.

Sincerely yours,

RCH:ph

Enclosure

October 22, 1959

Mr. Patrick L. Phillips
The Leicester Galleries
Leicester Square
London W.C.2, England

Dear Mr. Phillips:

I hope my delay in answering your letter has not inconvenienced you. I was out of town and this is my first opportunity to answer the deluge in correspondence I found on my return.

No doubt it is too late to answer the questions relating to your catalogue. However I shall do so.

- 1) "Theorem" is sufficient. We used the word "original" following your suggestion to that effect.
- 2) "Serigraph" is the correct term.
- 3) Since sales of the prints are made daily, it is very difficult to specify exactly how many are available or will be for you, but if you will merely cable the numbers we can advise you in each instance. However, I can tell you that beginning with No. 11 (omitting No. 14), we have five or more prints on hand with the quantity increasing as the numbers progress, indicating more and more recent prints. 4) For the normal edition, the number is 90 or less, including both the black and white and those in color. In other words, he makes a maximum of 90 and colors some of the edition.

I am sorry that the blue copy of our invoice did not include the title of the 47th picture. It is No. 111, Harlequinade, and the price is \$750.

We have mailed a large group of photographs to Mrs. Nancy Thomas of the BBC, but I don't seem to have a record of a letter from Mr. Tucker.

By this time I knew that the show has opened and all I can say is that I hope it is a great success. Do let me hear from you -- and again, please forgive me for this delay.

Sincerely yours,

BMH:ph

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October 22, 1959

Mr. Corrado Levi
p. la Duca d(Aosta 18
Turin, Italy

Dear Mr. Levi:

As you gather, my friend Mr. Gilbert did not get to Turin and therefore we could not carry out the arrangement planned and discussed in our correspondence.

So that we may close this account and pay the artist for the drawing which you purchased, our bank suggested that you send us a check in lire for the current equivalent of \$155. This can be made out in the name of The Downtown Gallery and the Chase Manhattan Bank will arrange to honor it in dollars. The only other alternative was a sight draft which may be more difficult for you. If not, your bank can arrange that, as this too is a routine performance. Please use one of these two methods, as we should very much like to complete this transaction after so long a time and I am sure that you would like to do so as well.

My best regards.

Sincerely yours,

EGH:ph

October 22, 1950

Mrs. H. G. Hansen
Kutherglen Farm
R. D. #2
Coopersburg, Pennsylvania

Dear Mrs. Hansen:

Thank you for your letter — and forgive me for not answering you sooner. I was out of town and this is the first opportunity I have had to attend to my dictation.

I went through my file and could find no record of Catalogue #3846 of the Andersen Galleries. If you should have photographs of these paintings, could these be sent on to me at your convenience? After seeing these, I will be in a much better position to supply the information you requested.

Sincerely yours,

EGH:pb

October 22, 1950

Mr. Allen Leopa
Exhibition Chairman
Kraege Art Center
Michigan State University
East Lansing, Michigan

Dear Mr. Leopa:

One of our clients is a committee member of an organization which is planning a new Jewish Community Center in Harrison, New York, and was in several days ago with other members of the committee for suggestions in connection with the building program. The idea they had was either a mural or a stained-glass window, both of which I discouraged as I am firmly opposed to commissioned works of art, for very good reasons which I am sure you will understand. Consequently, I suggested the use of existing works of art, to be used with some imagination by the architect before he draws up the final plans. The painting I had in mind specifically for the purpose is "Moses, I Am," by Abe Ratner. Since the picture may not be seen for quite some time — that is, until the end of your exhibition and the return to the gallery — I want to present my plan by way of color transparencies. Therefore I am writing to you to ascertain whether it will be possible to have a local photographer to make this transparency for presentation with a photograph of a sculpture I have in mind also. Is it possible to have this attended to at your end? I shall be most grateful for your cooperation.

Sincerely yours,

EGH:pb

P.S. If there is any possibility that the painting may be acquired in Michigan, don't bother, as I still prefer to see important works of art in university galleries. In any event, I hope to hear from you.

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October 22, 1959

Dr. William F. Quillian, Jr., President
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Dr. Quillian:

As I mentioned to Dr. Williams, I am very sorry that we got so mixed up in connection with Rattner and that finally the wires were crossed. I do not know the outcome, as of today, but I am sure that whatever has been decided will be advantageous.

In your letter of May 1st, you referred to the article by Walter Myden. This has just arrived and I am sending you a copy so that you may have occasion to read it and consider the advisability of inviting Dr. Myden to the Arts Symposium in March, 1960. In any event, I am sure that you will enjoy it.

My very best regards.

Sincerely yours,

EGH:pb

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October 22, 1959

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

Obviously you do not have a talkative hairdresser as you manage to write notes while you have your hair done. Mine does not give me a chance as he is an amateur painter and keeps up a steady stream of aesthetic talk while he winds my silver locks.

During the past two weeks I have had occasion to talk about my "Russian experience" at the Museum of Modern Art and at the Brooklyn Museum and I must say I have been most unkind but factual in connection with the State Department. Evidently, some members of the organization or those associated with the art field are aware of their sad inefficiency and have arranged for a meeting at the Whitney Museum next Monday to discuss the problems. I have been invited to address this group and shall be delighted to do so, citing the ghastly experiences I had because of the incredible inefficiencies of this agency and the congressional support or lack of which they suffer. I am doing this for patriotic reasons as I consider our entire propaganda program utterly shameful and I consider this a most serious deficiency in relation to our current competition. We really have to snap out of our complacency and absence of a positive, untingy program.

Miss Dingham, who is an intelligent gal, was really horrified when I told her and flew in to New York to discuss the matter. She showed me the entire list and agreed that it was the most shocking performance and a dreadful collection with which to represent the United States in an international project. After all, we do have great examples in this country and there is no excuse for being represented with anything less. I know you agree with me and regret as much as I do that even with the corrections and the elimination of the Long Island woman who made the original choices, it was too late to assemble an appropriate exhibition. However, I am very glad that you contributed to this, as the objects you selected will certainly bring up the average considerably.

After October 26th, I am through with the Russian Project and will devote myself to my own business and my own friends thereafter. There will be no long delays in correspondence characteristic of everything related to my life since May of this year. As a matter of fact, I am planning to spend an evening next week listening to Maxine Karalitz's records versus two other tenors. So much for that.

Mrs. J. Watson Webb

- 2 -

October 22, 1959

Getting back to business, I am quoting the prices of the two embroideries below.

0001 32 1000000

Frankly, I should like to retain one of these for my own collection, as I feel that one example would be sufficient because of their similarity -- I am referring to your collection. On the other hand, if you feel that you must have both, do not hesitate to say so.

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Mrs. J. Watson Webb

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Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

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October 23, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Aronson has asked me to inform you that he will not be in New York next week. He is again having trouble with his back, which will keep him immobile for a time, and he will be unable to meet with you as planned. However, he will be in touch with you in several weeks.

Sincerely yours,

Karen Johnson Murray

Karen Johnson Murray
Secretary to Mr. Aronson
Division of Art

1959
Oct 23 E Gilbert 9 rue Sedillot Paris 7 INValides 98-44

Edith dear:

A note to say how much we miss you, and how much we spoke about you last night at dinner with the Rattners. We have settled down at last, though the weather continues with miraculous June-like softness, and I am constantly lured out to the streets. Any minute, however, winter will descend, and I will have no more alibi for not sticking close to my worktable. Also, we've had a procession of American visitors. Holly is doing well at school; her French is incredible, and I have suffered that ultimate humiliation of needing her to be my interpreter with the concierge. Our Student-Maid from Geneva (she is here studying at the Comedie Francaise) is excellent; she picks up Holly at school each day, cleans the house, does the dishes, and babysits six nights a week, in return for room and board and \$24 per month. She eats almost nothing. I am pleased to report. She speaks perfect French, and not a word of English. Only question about America she's ever asked me is: "Is President Eisenhower stupid?" The James Jones' gave a very jazzy party the other night which was notable for the fact that the writers were greatly outnumbered by the painters. Their apt. hangs over the Seine on the Ile de Cite, and it was a moonlit night, all of which fortunately distracted me from the bad paintings on the walls. The young American painters I talked to were all very doctrinaire abstract expressionists. I don't know what kind of work they are doing, but the Paris Biennale was the worst thing I've seen since the Chrysler USA competition show. The painters represented were under 35 years of age. The American exhibit was among the most embarrassingly bad. Helen Frankenthaler won a prize with one of her pale liquid nothings. I think the French must have deliberately picked the worst Americans they could find in the hope that it would help make the French painters look more brilliant; but the young French painters (as well as most of the other countries represented) showed only mediocrity and a poor imitation of Jackson Pollack, the most pronounced influence in the entire show. With this single show, the Paris school has gone into official bankruptcy. The only evidence of vitality or originality came from the painters of Israel and Poland. But as far as I can see, there is no longer even cause for dispute about the pre-eminent nation in art: it is America, and America solely. The French ought to relax for a few decades and rest on their

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.Virginia joins me in warmest affectionate regards

.Virginia joins me in warmest affectionate regards

[illegible]

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 11, MISSOURI

Cable Address: Netrest

October 23, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

I am writing to confirm our desire to have the two drawings by Shahn, the Encaustic by Zerbe, and the other items we selected in New York, forwarded to the Nelson Gallery of Art for its fall collectors' exhibition. I would like to have these items arrive by November 2nd or 3rd if it is at all possible. We are hard-pressed for time to prepare a catalogue and arrange a proper display for the exhibition items.

Mrs. George Bunting, Chairman of the Sales and Rental Gallery, will assume that your prices are sufficient to enable us to keep 10% in case of sale. We would like to keep your consignment through the month of January in hope that we may sell even after the termination of the exhibition, which will end shortly before Christmas.

Please call Budworth when you are ready to ship for they are handling all shipments for this exhibition. The expense of shipment will be handled by the Friends of Art, and insurance will cover portal to portal.

I very much appreciate your cooperation in the matter and want to say how much I enjoyed visiting your gallery and talking with you. I hope to have the pleasure again in the very near future.

Yours sincerely,

Ralph T. Coe

Ralph T. Coe, Curator
Paintings & Sculpture

RTC/sj

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MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELdorado 5-1298

Conservation of Paintings

October 23, 1959

Mrs. Edith Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York, N. Y.

.....
ERASTUS FIELD - "Night Scene", oil on cotton canvas, approximately
46-3/8" x 35-1/4".

PRESENT CONDITION:

Painting is on very flimsy stretcher and canvas is of medium weight cotton. Painting has apparently been in a fire since the entire surface has become brittle and ridged with scattered paint losses as shown in photograph. In addition, there are a variety of other damages - a long pencil mark in the sky, small punctures and streaks of paint. Original pigment has been lost in many places in lower half of canvas (areas which appear more dull in finish than rest of painting), probably as a result of a fire, and these places have been retouched.

POSSIBLE RESTORATION:

Tests showed that lining adhesive would not penetrate heavy priming on canvas and while lining would strengthen support of painting it would not solve the problem of re-attaching the blistered paint. Also, since the paint layer is, in the main, ridged rather than flaked, adhesive could not be introduced from the front of the painting. It would be possible after lining to remove the ridged paint, fill the resulting losses and retouch them - however, this would mean retouching about 50% of the surface. Transfer of the paint film to another support would, I feel, be impossible because of its thinness and brittleness. The best thing would be to line painting, fill and inpaint existing flaked areas, clean and spray with varnish to create soft rather than shiny looking surface; this would not get rid of the ridges in the paint film, nor would it prevent future flaking of brittle pigment. There would be no startling improvement in appearance - the general structure would be more solid and the color would be a little more subtle and rich.

Estimated cost of restoration -

\$450.00

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREOF. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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